

TWENTY-FOUR PAGES



THE NEW YORK

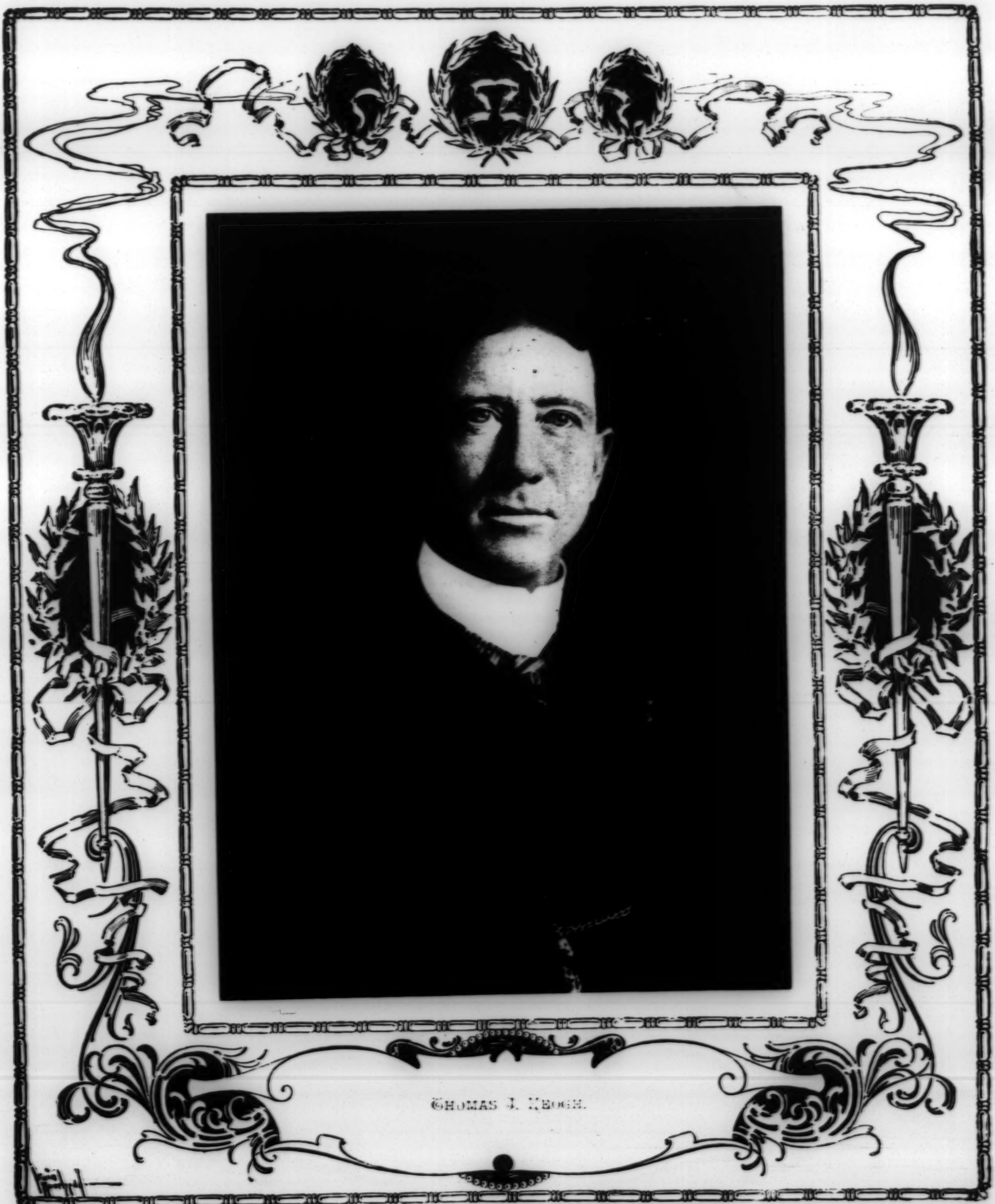


DRAMATIC MIRROR

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THE MATINEE GIRL.



Steamboats and cars about this time of year are the best places to study character types and make-ups. Everybody seems to be on the move. The season is at its height, which means that in another week or two every one will be back in town, stone broke, with a hard luck story to tell of his experiences.

The Matinee Girl is a firm believer in the benefits of change of scene that come from these Summer jauntings. I don't think they are especially restful and very often they are not especially healthful, but they give one a shaking up and a change of base for a while that has its reactive influences for good.

Any number of Summer sojourners turn toward home at the height of the season for the reason that they have found the climb tiresome and are glad to relapse into the ordinary routine of life after frivolling with ocean breakers, with meadows and cows and other rural delights.

One friend of mine, who has been stopping in the mountains, says: "You have no idea how pleasant the restful quiet of mornings in the city seems after the racket that begins in the country about 5 a. m. The roosters begin to crow and the hens to cackle and the birds start a din that deafens you. Then the chambermaids seemed to set up a spirited game of golf in the halls, but I found it was the morning sweeping out that occasioned all the row. Give me the restful stillness of New York between 5 and 7 a. m., and everybody else may have life down on the farm."

Oddly enough, there are times when the city seems strangely still, despite all the "L" rumblings, the cable clangings and the noises on which reformers are working their asphalt pavement contracts.

There is a grateful stillness that creeps along some of the avenues after twilight that is particularly pleasant and restful at this time of year.

There are other times when the jar and clang of city life seems to fairly deaden every sensibility except the sensibility to sounds, and then one fairly writhes under the roar of life on all sides that deafens the ears and makes you wonder how it is possible to live at all amid such clutter.

On the day of the recent partial eclipse of the sun there was a stillness over the city that was a most unexplainable phenomenon. It was a quiet that stifled and oppressed. It almost seemed as though the earth's heart-beat had weakened for a while and a panicky inertia seemed to settle upon every person, animal and object.

We like to get away from life's roar now and then, but if we were doomed to a loneliness from all the sounds of living and of movement about us, how grateful the sudden rush of noise, the tug-boat's whistle, the horse's hoofs upon the pavement, the voices speaking, laughing about us! Yes, even the piano organ attacked by the musician would be joyful to our starved ears!

THEIR DUET.

SHE—Now that I know you love me,
The stars that shine above me
With happier meaning glance;
We'll wander on together
Thro' always Summer weather,
Life is a mazy dance!

HE—We'll stop for naught but kisses,
Love's laughter and its blisses,
As gay we trip along,
And for your arms, my fairest,
I'll gather roses rarest,
Life is a lilting song!

BORN (Later).—And now we're Harlem flitting,
A janitor combatting,
We've wakened from the trance,
Life isn't all love's tuning,
Or dizzy honeymooning,
It's just a song and dance!

Last week, visiting a Sheephead Bay farmhouse, where a famous dinner of fish is served daily, The Matinee Girl discovered the members of The Geisha company. Isadore Rush with a party of friends, and some other stage notables discussing the repast with an enthusiasm that entirely disposed of the time-worn jest as to the actors' choice of air as a diet.

The airy, fairy Geisha girls disposed of their dinners with appetites born of ocean breezes and dips. Other hungry people, tailless and foodless, stood about looking miserable as they saw no abatement in the absorption of clams, crabs and chicken, and one man more hungry than the rest said:

"I thought all these singers had to wait until after the evening performance for their dinners. They'll ruin their voices if they keep this up!"

He drew his brush across the wall with vigorous sweeps, the paint seeming to form

fantastic swirls beneath the force of his wrist. To her, gazing at him, from afar unseen, each shuky coil was symbolic.

He was poor. His garb showed that. All the more the artist's soul, she thought, watching him from the distant window.

He was absorbed in his task. His eye followed each turn of his brush with the light of firm resolve in its depth. Beads of perspiration stood upon his forehead, but he toiled on.

He was completing the background for his masterpiece. It was a keen delight to see the work grow slowly beneath his hand.

He searched his brushes until he found one sufficiently fine. Then he held it delicately and began to trace in his idea. What may it be? she thought. A woman's face, a flower, a torrent-dashed ocean, or a peaceful meadow?

Who could tell the unborn dream in his soul slowly finding expression beneath his brush? Again he changed the brush. This time he worked more carefully, it seemed. She strained her eyes across the distance. The suspense seemed to make her old.

Then she could distinguish a word glowing as though written in fire. "Don't." She shivered. It was the writing on the wall!

"Don't—Don't—Don't." She turned away her face, shaken with emotion. Then, gaining courage, she turned again and read: "Don't—Don't—Don't—RE WOOLY—CHEW CHUMPIUM'S GUM!"

Sometimes one has to wonder if what the mental science sharps claim is true—that every particle of wood and stone and matter contains its own degree of life and spirit and only crumbles in the course of time to take on other form and substance; if stone molded into statues and odd shapes must not acquire some relation to their form.

For instance, Mr. Dodge, gazing benevolently from his station in Herald Square, Mr. Greeley, further on, presiding over a flower stand, and the various statues along the Mall in the Park, couchant and rampant, do they know where they are at, and what would they have to say about New York as it is to-day? I've always wanted to take a lantern out some night and interview them and hear what they had to say for themselves.

This idea of inanimate things having a character and existence of their own is a somewhat fascinating one. Even a cobblestone has feelings, according to these theosophic cranks.

The Matinee Girl was deeply interested in all these theories and was becoming a rabid theosophist until recently she came across a chapter on the subject of spirits.

Now, I have never thought much of spirits. In fact, I instantly dismiss the thought when it occurs, especially in the dark. But in a vague way I had the highest respect for ghosts. I never attributed any of the weaknesses of humanity to them. And while I did not care to associate with them nor play with them, I let the matter go without any serious consideration, preferring to deal with actualities.

But the other evening, becoming deeply interested in a theosophic work—can you fancy me?—I came across this passage:

"Some spirits without bodies will lie as fast as some spirits with bodies, commonly called men and women. The loss of a physical body does not change a scamp into a saint, no more than does the loss of a thief's overcoat change him into an honest man. The spirits around you may have the current virtues and vices of humanity. Some may be pompously wise, and were you to deal with them through a medium they would call themselves Plato or Pythagoras, instead of plain Smith or Jones."

Here at once my respect for ghosts was wiped out with one swoop. I had always hated the idea of hell for personal reasons, but it seemed to me that an exclusive hell was a healthier idea than this of scamp ghosts prowling around.

Then I read a little bit more about rappings and door openings and table tipplings, and finally concluded that after all it was all foolishness—and retired. I believe "retired" is the proper expression.

Somewhere along about two I suddenly woke up with a jar. A gale had sprung up and through my peaceful home there were strange doings. Pictures were rocking on the walls. Awnings were flapping like sails. Newspapers were swirling around on end, cawing and rustling in the most peculiar way. There was a thud every now and then from the kitchen as some cherished frying-pan flipped off its hook and the very chandeliers rattled and the rugs curled up and wailed their corners mockingly. Two or three doors shut with terrific slams and bamboo curtains cracked in a hideous way.

Without the slightest hesitation I seized a box of matches and lit six in succession, each one being blown violently out the moment the flame appeared. I heard some one laugh, and I suppose it was I, but I am not quite sure.

Then I remembered four candles in a row on a mantelpiece and I managed to light one, after which I lit the entire outfit of gas jets, about fourteen in all, put down all the windows, crossed my fingers and sat up till morning reading the "Billy Baxter Letters."

THE MATINEE GIRL.

THE INADVISABILITY OF A RED DRESS.

Ernest Lamson, with a party of friends, has been exploring the northern spur of the Bradshaw Mountains in Arizona. The other day, accompanied by his twelve-year-old niece, he climbed a ridge to get some century plant blossoms. Going through the oak-bark and cactus they came suddenly upon some mountain cows, which animals are unused to seeing human beings except on horseback, and, moreover, Mr. Lamson's young niece wore a red dress. An old cow caught sight of the red dress and gave chase at once. Fortunately, Mr. Lamson and the girl had time to clamber onto a huge boulder nearby, from which point of safety they pegged stones at the besieging cows until they went away. Then the actor and his niece stole back to camp. Red dresses will not do in the Arizona mountains.

A QUICK ENGAGEMENT.

James M. Brophy, who played the lead in Tennessee's Pardon two years ago, has been re-engaged by Arthur Aiston to play the same part next season. Mr. Aiston did not know that Mr. Brophy was at liberty until he saw the actor's picture in THE MIRROR of last week. Mr. Aiston bought the paper at noon on Tuesday, at one o'clock he was interviewing Mr. Brophy, and five minutes later everything was settled.

EQUITY IN BUSINESS.

There have appeared from time to time in these columns many excellent articles on "Acting," "Stage Management," "The Front of the House," "The Theatre Economically Considered," etc., etc. All of these have given words of wisdom in the various channels in which they were directed, and while the seeds of reform have thus been liberally sown, there are still many discordant features in the harvesting thereof, that permit of further fertilizing.

This article is written with the sole object of contributing a mite toward the mountain of consideration which has preceded it. There are comparatively few local managers who seem to realize this cardinal point in business: that, from the moment they sign a contract with an attraction until the consummation of that contract they are virtually partners thereof, and that every effort exerted by the traveling manager should be consistently supported by them, as their interests are common and the result is of mutual consequence.

While it is true the requirements of some traveling managers are often excessive, there are also many local managers unreasonable in their demands. Equity is the only remedy. Let equity be the motto of every manager, and harmony and prosperity will surely result.

If ever there was a curse inflicted upon the theatrical profession it has come in the guise of the deadhead, and while there have been many remedies suggested, few have been successful. To reform a corruption the proper place to begin is at the source, and as the managers, local and traveling, are solely at fault, they then must cope with the nuisance and, by their combined efforts, obliterate it. This true traveling managers or agents are to a great extent to blame for their lavish distribution of courtesies, many times entirely unnecessary, and the evil arising therefrom does not only affect them personally to the extent of a dollar or two for admissions, but by their action they have created a parasitical pest that will not only be a torment to them but to their colleagues until such time as some measure shall be enacted to abolish the deadhead forever, for "once a deadhead, always a deadhead." But the traveling managers are not always to blame. Here are a few instances under the direct observation of the writer where the shoe is on the other foot:

In a prosperous Southern city of 50,000 inhabitants you are confronted with a free list of sixty-five, of which twelve go to stockholders, ten to railroad, two to the house attorney, and four to the management. Now, why should the traveling manager be expected to pay his share of these excesses of courtesy when he is in no way benefited therefrom? Equity is evidently unknown in this instance.

Another illustration: Upon several occasions has the writer found a free list of thirty, composed of ten for the press, fifteen for billboards and lithographs, and five for "propa." To the latter item exception is taken, as we carry a complete production and do not recognize any "propa;" but the genial local manager replies: "We have a regular arrangement with our furniture store man. He receives five tickets for every performance, whether they use the 'propa' or not." All protestations are of no avail in this pure and simple case of blackmail. So you have the pleasant alternative of either canceling the date or acceding to this scheme of petty larceny. It is therefore better for all concerned to pay cash for any favors received than to discharge the obligation with a pass.

Here is another prevalent injustice that frequently confronts the traveling manager: The paper required is thirty stands, 150 three-sheets and 1,000 lithographs; but the local manager adroitly remarks that in order to "thoroughly bill your strong attraction" he can use ten extra stands, 50 three-sheets and 500 lithographs, for which he is willing to pay his share of the posting and distributing, the amount of which in full is \$20. You are playing him upon a percentage of 60-40. He therefore pays \$8 to your \$12, but he fails to see wherein he has any right to liquidate his proportionate cost of the paper, which is \$35. Thus the traveling manager pays \$47, while his local brother in business pays \$8 for a business transaction in which each has a mutual interest. So much for equity in business.

If both local and traveling managers would only work in harmony with each other, instead of practicing the "diamond cut diamond" methods resorted to by so many unscrupulous managers, it would tend to the establishing of those laws of equity which are undoubtedly the solid fundamental basis upon which all true business principles must be built. Permit me to offer a suggestion. Every Summer a large delegation of local managers visit New York. This is also the time when the traveling manager is in the city. Why not institute a business conference, at which topics of mutual interest can be discussed, practical talks by practical men heard, and an affinity created between the local and traveling managers that would certainly result in the abolition of many of the evils which now exist in our profession?

WALLACE MUNRO.

ENGAGEMENTS.

Mr. and Mrs. J. Irving Southard (Emma Sallbury), re-engaged by Thomas E. Shea.

Joseph Cusack, by Thall and Kennedy for A Stranger in a Strange Land.

Oscar Luckstone, as musical director with My Friend from India.

Claude Soares, for Fabio Romani.

Nora Sarony and Sarony Lambert, for San Toy.

Henrietta Vinton Davis, by Rusco and Holland to support Ernest Hogan in A Country Coon.

Eugene Redding, by Broadhurst Brothers.

Willard Foster, re-engaged for character roles with the Morey Stock.

With Annie Russell: Charles Richman, W. H. Thompson, Orrin Johnson, Charles W. Butler, Richard Bennett, D'Orsay, Robert Hickman, Harry Rose, George Irving, Lloyd Carleton, Mrs. G. H. Gilbert, Ella Wilton, and Mabel Morrison, opening at the Lyceum Theatre, New York, on Sept. 5 in A Royal Family.

Margaret Dale, for the Empire Theatre Stock company.

George D. Parker, by F. C. Whitney to support J. E. Keller.

Thomas Meek, with Darcy and Wolford.

Millie Stevens, with An American Girl.

Josephine Fox, for leads with the Kilm-Hearn company.

Jewell Kelly, for heavy leads with the Morey Stock company, supporting Luella Morry and Clarence Bennett.

Little Irene Starr, with J. K. Emmet.

Ella Wilson, to be featured in leads with the Southern Stock company.

Harry Loraine, with Alvin Joella.

REFLECTIONS.



Above is an excellent portrait of Nettie Traubaud, who has been engaged by Hal King for A Rag Time Reception. After two successful seasons with the firm of Davis and Keogh, she filled an important position with Hennessy Leroy's Other People's Money, when she was specially engaged to originate the soubrette role Columbia in The Queen of Chinatown last August in this city. Her clever performance in this role won her an enviable position. During the past season she was associated with Annie Ward Tiffany and Walter Fessler in the dramatic production The City of New York, and received considerable praise for her work. Although Miss Traubaud has received many offers, she has signed for next season with Hal King for the leading soubrette role in A Rag Time Reception, and her many friends and admirers predict for her a bright future.

Albert Carr, of An American Beauty, has just returned from London, where he was favorably received. He received several offers there and may return to the other side next season.

Besides Mistakes Will Happen, Charles Dickson will present next season two new plays. One is a comedy, Colby's Campaign, in which he has collaborated with Herbert Hall Winslow, while the other is In Rocky Mount, and Henry White is the co-author.

Elizabeth Woodson, who is spending the Summer at her home in Memphis, Tenn., will return to New York about Aug. 10.

Ben Hopkins and Mona Thurston, of the Arnold Opera company, have been married in Memphis, Tenn.

Margaret Wilkes has returned to the city, having closed with the Criterion Stock company, Buffalo.

Orson M. Dunn, who has been abroad for several months, returned to town recently.

Frank Abbott has been engaged by Hyde and Reiman to manage one of their Brooklyn theatres next season.

Pearl Seward has returned to the city from a yachting trip with a party of non-professional friends.

Ola Humphrey is entertaining her parents, who are on from Oakland, Cal., at her home at New Rochelle, N. Y. Miss Humphrey's engagement to the Baron von Cliff is announced. The Baron is expected to arrive in this country in September.

Frank Potter, night editor of the Salem (Mass.) News, has resigned his position to go in advance of one of the Bennett-Moulton Comedy companies.

The Angel of the Alley, Sullivan and Blair's melodramatic production, is rehearsing at the Star Theatre, this city, where it will open Aug. 20.

Agathe Traubmann, sister of Sophie Traubmann, and Count John Samuel de Limburg-Stirum were married at Long Branch, N. J., on July 26.

Mr. and Mrs. Joseph H. Dillon, while driving at Narragansett Pier on July 31, were thrown from their carriage, the horse having run away. Mrs. Dillon was injured internally.

Dolores May announced last week her wedding to M. T. Thompson, a New York business man, in this city on Dec. 3, 1899.

Belle Schuman, of the Schuman Sisters, and Charles Grant Pickett, non-professional, were married on July 25, in Boston. They have been spending a few weeks at Brant Rock, Mass.

Charles K. Champlin, star and proprietor of The Gems, in repertoire, was in town last Tuesday completing arrangements for the coming season. Mr. Champlin is the author of several plays, among them Only a Private, The Curse of Pride, and The Way of the World. He has added several new pieces to his repertoire this season for which new scenery is now in preparation. The season opens at the Third Avenue Theatre, New York, on Aug. 27, where he will be seen in Only a Private.

Beatrice McKenzie is convalescent after undergoing a dangerous operation at the German Hospital, Chicago, but does not expect to resume her stage work until September. Her illness compelled her to decline several offers, and to cancel her contract to originate the lead in Mark E. Swan's comedy, Whose Baby Are You?

Mrs. George R. Nichols will retain the lease of the Club Theatre, Joplin, Mo., held by her husband, who died July 25. D. W. Stuart, who has been connected with the theatre for two seasons, will be Mrs. Nichols' business manager. All contracts will be fulfilled.

Mrs. Harry Leighton (Fannie G. Bernard) narrowly escaped serious injury in a cycle accident in Brooklyn recently, and she is still under physician's care.

A daughter was born to Mr. and Mrs. Fred Mustard, at Anderson, Ind., July 31.

Mildred and Bouchere, under the management of Frederick Schwartz, will open their season of fourteen weeks at Trenton, N. J., about Nov. 15. Many new features are in preparation, the most elaborate of which is an illusion invented by Mr. Bouchere entitled "Narada," the presentation of which requires the services of twelve people, and an elaborate setting representing the interior of the Pyramids of Egypt. Mildred and Bouchere will remain at their Summer hotel, Singac, N. J., until Nov. 1.

Julian Edwards is writing the incidental music for In the Palace of the King, in which Viola Allen will star next season.

Miss Rolston, who studied singing in Florence under Signor Vanini, returned from Europe recently on the steamer Kensington.

Maud Bagley, formerly of Fannie Rice and Francis Wilson's company, is studying singing in Paris under Vergnet, and will enter the conservatory of music the coming Fall.

Elizabeth Foley returned from Paris where she studied vocal culture for the past six years.

Manager Alfred E. Arons has secured a new play by Grace Livingston Furniss, King Robert of Sicily, suggested by one of Longfellow's "Tales of a Wayside Inn." Joseph Hawthorn has been engaged to play the title role. The play will have its first production in October, and is said to be looked for a New York engagement.

ROSE EYTINGE'S RECOLLECTIONS.

Regarding Some Notable Americans of the Past.

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It was in Albany that I was a witness to, and a participant in, two occasions, both memorable, and one of them marking an epoch in this country's history. It was the day on which Abraham Lincoln passed through Albany on his progress from his Western home to Washington, there to be installed as President of these United States.

We all know how Abraham Lincoln looked. His face is enshrined in our memories, as his virtues are in our hearts, but certainly the first sight of that extraordinary man was a startling experience.

My first sight of him was on the occasion to which I refer. He sat in an open carriage; and as, from time to time, he rose to bow to the people who made space black with their solidly massed presence and the air resonant with their welcoming cheers, the impression that he gave was that his length was endless.

And his hands? Were there ever, before or since, such a pair of hands? There did not appear to be any wrist in the scheme of his anatomy, his great gnarled hand seemed to run straight up to reach his long, gaunt arm.

We all know that face, so rugged and so rough; but there shone from his dark, deep-set eyes and played about the lines of his mouth such a tender kindness, a soft influence, that one was led to forget all his personal peculiarities and to feel that to find shelter beneath that benignant gaze would be to find safety.

The other memorable day in Albany was that on which the Prince of Wales visited that city.

Surely we are good Republicans, but there is no denying the fact that we "dearly love a lord"—and the mere sight of a prince!

That quiet, staid, Dutchly, phlegmatic little town of Albany went fairly wild at the sight of that slender, fair-haired boy. The streets were black with people. The neighboring towns for miles around had, apparently, poured their entire populations into the streets of Albany.

The air was rent with shouts. The wildest enthusiasm prevailed.

And the enthusiasm which was shown that day in Albany to the Prince of Wales was repeated wherever he went, throughout the length and breadth of the land. It was a testimony of respect to that boy's mother.

It was a greeting of love and amity from this Republic to the mother country.

It was a cry of brotherhood. It was a clasp of hands across the sea. It was the destruction of Revolutionary prejudice, and the awakening of the present spirit of alliance.

As I write two figures emerge from the mists of my memory, both of whom I met in Albany and both of whom were men who, each in his opposite sphere, left a deep mark on the pages of contemporaneous history.

One of them was a power in the politics of New York, the other was a great influence in our national affairs, as well as in our State and city politics. His power also reached across the Atlantic.

The first of these two distinguished men was Fernando Wood, at that time Mayor of New York City.

One had but to know Fernando Wood to understand the secret of his power. He had every quality and personal attribute to make him a leader of men.

He was strikingly handsome, though at this time an old man. His was the straight, slender figure and the elastic, springy walk of a boy of twenty; a clear-cut face, aquiline nose, piercing dark eyes, with heavy, well-marked brows, silver-white hair, and heavy white mustache.

The other figure that rises before me is the towering person of Thurlow Weed, the Warwick of American politics; wielding his baton of power from his sanctum in the office of the Albany Evening Journal, of which powerful newspaper he was editor and proprietor.

He also was a man of singular and impressive appearance. He was very tall, so tall, indeed, so slender that in standing or walking he leaned forward, not actually stooping but bending, as we sometimes see a slender tree bending before a light breeze. His complexion was dark, and his face was long and deeply marked, with deep-set dark eyes that looked out at one from under heavy, pent-house brows in a searching way.

His arms and hands were unusually long, giving him a powerful reach; indeed, he enjoyed the reputation of having a great reach to strike an enemy, but it was also said of him that he had an equally long reach and a firm hold with which to help a friend.

I remember another notable figure, and a man who was a power in the politics of the State of New York, whom I met while I was in Albany. This was Hugh Hastings, editor and proprietor of the Albany Knickerbocker.

Let me not leave Albany until I record my loving recollection of two dear friends whom I met there, whom I knew after in their beautiful, hospitable home in Binghamton, N. Y., and whose love and friendship I was privileged to enjoy until, after lives spent in good deeds, they each in turn laid down to rest in the beauty of holiness.

The world is brightened and bettered by the presence of such persons as the Hon. Daniel S. Dickinson and his wife.

ROSE EYTINGE.

THOMAS J. KEOGH.

Thomas J. Keogh, a portrait of whom appears upon the first page of this week's issue of THE MIRROR, has been engaged by the Greenwall Theatrical Circuit company to play the leading comedy roles at the American Theatre in this city next season.

Mr. Keogh was born in New York on July 22, 1866, and has been fifteen years in the profession. He has had much stock experience. His first stock engagement was at the People's Theatre, Denver, Col., for the season of '91-'92. Since then he has successfully played leading comedy parts at the Grand Opera House, Boston; Hopkins', Chicago; Grand Opera House Stock company, St. Louis; St. Charles Stock, New Orleans; and last season the Grand Opera House Stock company, New Orleans, making his second season in that city. He has played, too, with the Neill Stock company, and has just closed with the Baldwin-Melville Stock company at Her Majesty's Theatre, Montreal.

In all of the cities mentioned Mr. Keogh has made himself a favorite with the audiences, and the varied experience he has had should be of great benefit to him at the American and enable him to repeat here his successes in other cities.

SHOP TALK.

The tragedian poised his glass of Chablis so that the mellowed light of the dainty wax taper cast upon his slim, white hand a rich garnet shadow. There was a far-away look in his eyes and a faint smile flitted about the corners of his finely chiseled mouth, as he spoke:

Ah, my beloved, fill the cup that clears to-day of past regret and future fears. To-morrow? Why, to-morrow I may be myself with yesterday's seven thousand years.

Ah, make the most of what we may spend. Before we, too, into the dust descend; dust unto dust, and under dust, to lie, Sans wine, sans song, sans singer, and—sans end.

The tall man nodded approvingly, and whispered, "Beautiful!"

The fat comedian finished his glass, and asked the tragedian if the lines were original. "Not exactly," replied the latter, pleasantly, realizing that his friend was in a quizzing mood.

"They are among the most widely quoted stanzas of the Rubaiyat of Omar Khayyam, the Persian poet."

"Oh, a Persian. I never knew but one Persian, and he sold Turkish rugs in Kansas City. Guess it wasn't the same one."

"Probably not," said the tall man, "as Omar has been dead about six hundred years." "Probably not the same, then," said the fat man, thoughtfully. "However, I'm sorry he's dead. It's the first I had heard of it."

"The true poet never dies," said the tragedian. "His glowing thoughts remain, and in the burning pages the soul and genius of the author lives and pulsates through the centuries. Therein the poet, the sculptor and the painter differ from the player, whose genius is to-day a conviction, to-morrow a memory, next a tradition, and then oblivion."

"But to return to Omar," said the tall man, "how eloquently his fame confirms your premise. After five hundred years he is to-day probably more talked about and more widely quoted throughout the Christian world than any poet, always excepting Shakespeare."

"Funny that I never heard of him," said the comedian. "What did you say his name was?"

"Omar Khayyam."

"And he was a Persian?"

"Yes."

"Well, he certainly wrote stirring verses."

"Yes," said the tall man. "He's moving and convincing."

"You are right," said the fat man; "in those particular qualities he is probably equalled only by that famous Hungarian, Hunyadi Janos."

"I had an amusing experience with one stage-manager a few weeks ago," said the tall man. "You know our stock company out there did nothing but modern society plays. The stage-manager, save the mark! was one of the modern automatic creatures, graduated from the Lyceum school, who had never seen a production of a classic or standard drama in his life. He was in my room one day, and while I was studying, commenced looking over a pile of old play books on the table. Presently he became interested, and after reading intently for about an hour, threw the book on the table, saying, 'that ain't bad; has it ever been done in this country?' He had been reading the 'Lady of Lyons.' I told the story to the leading lady. She prevailed on the management to put the piece on, and I'm blamed if the old chestnut didn't do the banner week of the season."

"We had one of 'em in our company," said the comedian. "He was a society amateur from Brooklyn; affected the intellectual. Always read an erotic novel between scenes, and talked Ibsen. He dropped into my room one day, and asked if I had anything to read. I handed him a copy of 'Hamlet.' He read a few minutes, and threw it down with a yawn. I asked him if he didn't like it. He said he didn't see anything in it but quotations."

"I met Harry Greenwall on the Rialto to-day," said the tall man. "He's once more to become a metropolitan manager, and I hope for him abundant success. He's one of us. The sight of him recalled my first visit to Texas. It was in 1878. There was then no railroad between San Antonio and Austin. The jump is a hundred miles, and we had to make it in the old time stages. During our San Antonio engagement we heard occasional whisperings about hold ups. By the time we closed in San Antonio we were all decidedly nervous. We left before daylight, one frosty November morning, in two coaches. About midway between New Braunfels and San Marcos, about two o'clock in the afternoon, as we rounded a curve we ran into a heavy growth of mesquit, on a sharp trot, when the driver suddenly pulled the four mules on their haunches. The mesquit seemed to be alive. Ten men, armed like desperados, lined up across the road. The driver was ordered down from his seat. We were all ordered out of the coach, and drawn up in line, and while half of the bandits covered us with carbines, the others went through us systematically. The ladies were all in the front coach, a half hour ahead of us. We wondered what their fate had been, but none of us dared to ask. The robbers were all masked. After they had collected their toll, a big fellow with a voice like a foghorn said: 'You fellows give a damn good show. We all saw it last night. We want that quartette to sing us a song. Sing that one about 'Mother, dear,' and the quartette sang it. 'Where's them two fellows that turned flip-flops and things? Git out y'er and turn yourselves loose.' And the Snow brothers did their act on that dry, dusty Texas grass without a murmur. Then we were ordered into the coach, the driver was told to mount and pull out, which he did with a will, and the bandits gave us a parting volley from their Winchester. We drove to Austin on record time. Arrived after dark, and pulled up at the stage-door of the old Millett Opera House. Going to our dressing-rooms we each found our money and valuables on the dressing places. Greenwall and a party of San Antonio bloods had held us up, then hurried to Austin ahead of us."

"You got out of it easier than we did," said the fat man. "Did I ever tell you about my Arizona experience?" His companions could not recall that he had, but the tragedian said that as he rarely told them twice alike it would probably be as good as new, any way.

"Whenever I think of that day," said the comedian, solemnly, "my blood runs cold." "As it is so in the shade just now," said the tragedian, "it should encourage you to proceed. I hope the recital may enable us to share your cold-blooded sensations."

"Ever been in Tombstone? No? You don't know what you've missed."

"We'll take your word for it."

"Not to have played in Tombstone, and not

to have read a notice of yourself in the Daily Epitaph, is to have been deprived of a liberal education. In '82 Tombstone was what the Western calls red hot. It was dead ripe and wide open. They had men for breakfast, greasers for dinner and Injuns for supper. All the gambling houses served tenderfoot on the side. We were to go East from San Francisco by the Southern route, stopping at Los Angeles, Tucson, El Paso, etc. An old San Francisco sporting man, located at Tombstone, wrote a long letter to our manager, who was an old acquaintance, and convinced him that he could put in two nights in Tombstone at big prices and make a barrel. To reach Tombstone we had to leave the railroad at Contention, and ride twenty odd miles up into the foothills in the regulation Concord coaches. On the morning of our departure from San Francisco the papers were filled with sensational dispatches describing an outbreak among the Apaches. Tombstone was almost surrounded, and murdered miners and prospectors were being brought in almost hourly. Arriving at Contention, we observed two mounted guards, with their sawed-off shot-guns, seated beside the driver of each coach. But the manager didn't weaken, so we piled in and reached the town in safety. We played in the old Shelden Hall to two big houses. But the town was in a terrible state of excitement. The signal fires of the Apaches could be seen at night on the distant foothills and mesas. Dead prospectors and Indians were being brought into camp by the U. S. troops nearly every hour of the day and night. Everybody went armed and ready for defense. So far the Apaches had not gotten between Tombstone and Contention, and the stages had not been interfered with, except by the regular professional hold-up, who took only the Wells Fargo safe, and no one paid much attention to that. The signal fires were each night further around to the East, and each hour we expected to hear that the Apaches had attacked the stage line and murdered the passengers. The express office declined to receive money for shipment or issue drafts. The manager paid us all two weeks' salary in advance, paid his bills, and blew in what he had about his clothes. Then he said we must leave positively at six in the morning for Contention. To miss the next train meant to lose El Paso, where the house was all sold. I don't think any of us slept much that night. Shall I ever forget that journey to Contention? His companions eyed him furtively, but remained discreetly silent. "Midway between Contention and Tombstone the old stage road traverses for probably a half mile an overhanging bluff. From eighty to a hundred feet below is the dry, gravelly bed of what becomes a raging torrent with the midsummer melting of the snow on the adjacent mountains. Over the desolate plains huge cacti loomed through the early morning light like ghostly sentinels. Suddenly from behind each mammoth cactus and from every bunch of mesquit there sprang a red demon of an Apache. The plain was actually alive with them. They surrounded us like a swarm of wasps. Before either of the guards could fire, a volley from the Apaches sent them tumbling from their seats. The driver fell forward among the feet of the plunging horses. A dozen bullets penetrated the coach. The horses swerved suddenly. One of the leaders had been hit. Rearing in the air, he plunged over the precipice, dragging the other horses and the stage after him. As the stage careened over the precipice I looked below, and saw the dry bed of the river alive with yelling Apaches. Pardon me a moment, the memory is too horrible." He covered his face with his hands, as though shutting out a ghastly vision.

A knowing look passed between the tragedian and the tall man. They closed their eyes, and their chins dropped on their breasts. The comedian removed his hands, to continue his harrowing recital, and discovered his friends sleeping sweetly, the tall man snoring gently. But garcon was wide awake. He was a new importation, and had drawn near, in open-mouthed wonder.

"Hi begs yer pardon, sir," said garcon, apologetically. "but 'ow in 'eaven's name did you all escape?"

"William," said the fat man, with a look of triumph in the direction of his slumbering companions, "we did not escape. Not one survived to tell the awful tale."

MILTON NOBLES.

ENGAGEMENTS.

For the Empire Stock company, supporting Little Lottie Morse: Jack F. White, Lou E. Streeter, Lou N. Harrington, Clarence Dull, George A. Adams, Grace Raymond, Jenn Harlan, Mrs. Harrington, and Al. Morse, business manager.

Suzanne White, Corinne Cushman, Ethel Pullsifer, Charles R. Middleton, William G. Smith, Laurence Wakefield, William H. Malone, and Roy Stanton, to support Edward Warren and Marguerite Hammond in Cowslip Farm, opening on Sept. 3 at Newport, R. I.

For J. K. Tillotson's A Young Wife: A. W. Herman, manager; S. W. Brady, advance; Adolph Jackson, J. L. Wooderson, Charles B. Craig, R. G. Williams, Mark Fenton, Ed L. Clark, James J. De Barre, Edna G. Brothers, Alberta Lee, and Selma Herman, to be starred in her original part, the title-role, opening on Sept. 10 at Auburn, N. Y.

Hattie Van Buren, for Foxy Quiller.

For Shipman Brothers' A Cavalier of France: Joseph de Grasse, Lillian Page, Albert Reed, Clara M. Langley, Gath Gilbert, and Harry Keifer.

For Shipman Brothers' The Prisoner of Zenda: Eugene de Bois, Alice Taylor, William Bokee, and Elmer Buffam.

William Friend, to play Cyril Scott's role in Thall and Kennedy's A Stranger in a Strange Land, opening in Chicago, Aug. 19.

Madeleine Gleason, with the Arnold Stock company.

Edgar Parsons, with Vogel and Deming's Minstrels.

Edward Gillespie, for Woman and Wine.

Charles N. Lum, to play Arthur Lowe in A Stranger in a Strange Land.

George Welch, with Delcher and Hennessy's Browns in Town.

Louis Maurice, as musical director, for Peter F. Dalley's company.

James Shesgreen, with Liebler and Company, to go in advance of The Christian until November, when he will be assigned to one of the important new productions to be made by this firm.

William A. Grigg, in advance of A Husband on Salary, until Aug. 18, then joining the Wilson Theatre company, for general business and specialties.

C. Herbert Kerr, as musical director, and Jack O'Brien, as property man, with George W. Monroe; rehearsals beginning on Aug. 15.

Victor De Lacy, with the Jules Grau Opera company.

GOSSIP OF THE TOWN.



Benjamin Horning is the original of the above excellent portrait impersonation of the first Napoleon, as presented by him in company with Marie Wainwright in her play, Josephine vs. Napoleon. This use of Napoleon is here represented at a more faithful period than is usually given in dramatic productions. The actor studied the death mask of the Emperor thoroughly, besides several hundred painted and engraved portraits found in Napoleonic literature before deciding upon the characterization, which has won for him highest praise. Mr. Horning has been leading man in some of the best stock companies and combinations, and prominently connected with many of the best metropolitan productions.

William Park has leased A Runaway Girl and will take out a company, opening on Sept. 3 at Rochester, N. Y.

Charles T. Taylor will be manager of the Capitol Theatre, Little Rock, Ark., hereafter, Robert S. Hamilton, the former manager, finding that his other interests render it impossible for him to give the Capitol the necessary attention. Mr. Taylor has successfully managed the Glenwood Park, Little Rock, this Summer.

Bessie Rogow has returned to town after a visit to Cornwall-on-the-Hudson.

Elmer Walters' rehearsals of Where Is Cobb will commence in Chicago on Aug. 8. The same comedy will be produced in the East by Miller and Eagan, whose rehearsals will commence in New York on Aug. 18. Louis Eagan, author of the play, has left for Chicago to direct rehearsals for Mr. Walters, returning in time to superintend the production in the East.

Gus Hill's new melodramatic production, Lost in the Desert, by Owen Davis, will have its initial performance at New Haven on Sept. 24.

Vivian Townsend returned to town last week after a Summer's rest at her home, Cobleskill, N. Y.

It was intended by the management of the Midland Beach Opera company to produce Richard Stahl's opera, Said Pasha four nights of last week only, but owing to the favorable manner in which it was received it was decided to run it the first three nights of this week. Commencing Aug. 9, Fra Diavolo will be given.

Alice Johnson produced her sketch, Miss Chrysanthemum, on Aug. 1 at the Pavilion Hotel, Staten Island.

George W. Larsen has gone to his home at Bensonhurst, N. Y., where he will remain until the opening of his season on Sept. 3.

Edna and Cecil Spooner and Mrs. Mollie Spooner returned to New York from London last week. While in England they were entertained at a tea given to the American Engineers at Windsor Castle, and were also present at several entertainments given by the American Ambassador in London. The Spooners have been much benefited by their trip abroad, and are ready to begin rehearsals this month for the opening of their coming season, which is booked solid.

Wadsworth Harris has been visiting Mrs. Kate Ganet Wells, Campobello island. The rest of the Summer he will spend with his mother at their country place in the Saint Croix Valley.

Manager Rosenberg has returned from Long Branch to look after alterations at the Metropolitan Theatre, which is being redecorated. The house will be opened on Aug. 27.

Mr. and Mrs. John G. Jermon (Lillian Tyson) were in town last week.

Frank E. Baker returned to town last week after spending a month on the Michigan lakes.

The prominent theatre managers of the city have announced that they meditate a combination to do away with ticket speculators.

Delmore and Wilson, whom Ira J. La Motte will star the coming season in the new musical farce, My Aunt's Nephew, are spending a week at Leominster, Mass. They report that they will present a new sketch at one of the local vaudeville theatres early in September, a few weeks before the opening of their starring tour.

W. A. Whittear will be featured next season as Captain Jack Conway in The Man-o'-Warman.

The Lyman Twins, in A Merry Chase, open their season at Green Bay, Wis., on Labor Day, carrying their usual strong company and two agents. Herbert L. Lyman has almost completed a new sensational comedy drama, which will probably be produced next Spring.

John J. Jennings' "Widow Magoggin" stories are to be staged under Rich and Harris' management.

The Rose of Persia company, to open at Daly's Theatre on Sept. 6, sailed from England on Saturday with Richard Barker in charge.

Olive Wallace has joined Mam'elle 'Awkins at Atlantic City to play the title-role, while Josephine Hall takes a rest.

Edward Harrigan's company are rehearsing at Catskill, where they open their season on Aug. 8. They are Mr. Harrigan's guests at the Irving House. The roster shows Dave Graham, Jr., Henry Dolan, George Merritt, J. W. Martine, Louis L. Walker, James Carney, Edward Mink, Frederick Warden, Richard Steel, Edward Fisher, J. Haviland, Lillian Seymour, Mrs. J. K. Brunkworth, and Beatrice Woods; James H. Alliger, manager, and Charles Prindle in advance.

Van and Marie Kinzie's daughter, Georgia, the little hypnotist, will open her season on or about Aug. 14. John Cumpson, Korman, and Fullerton will be featured.

Cecilia Castello returned to the city last week after concluding a successful season as leading woman with John Cumpson. She will spend the rest of the Summer in and near New York, and in the Autumn will appear in an important Broadway production.

Adeline Dunlap, who has been seriously ill, and passed several weeks in a hospital, has sufficiently recovered to be removed to her home in this city.

TELEGRAPHIC NEWS

CHICAGO.

The Awakening Season—Uncle Tom Quotations—Carter's New Sensation.

(Special to The Mirror.)

CHICAGO, Aug. 6.

The Burgomaster and The Dairy Farm are still having their own way here. The former is running to crowded houses at the Dearborn and will wind up the Summer with a pot of money for its sponsors. Last week William Norris, who made a hit in the name part, left the cast to enjoy a rest before beginning rehearsals of a new part in Viola Allen's production. This place has been taken by Herbert Cawthorne, who does himself great credit. Gus Laders, the talented composer of the music, tells me he has completed arrangements for the New York production of The Burgomaster, and I feel sure that you will enjoy it, in spite of the fact that it is a Chicago product.

This is the fourteenth week of the phenomenal run of The Dairy Farm at the Great Northern, and next week will be the last, as the regular season of the house is due to open Aug. 19. From now until the close of the engagement there will be 25-cent bargain matinees daily except Monday, and the actors will have at least one afternoon to look forward to.

Chicago is now recognized all over the land as the most important market for Uncle Tom actors, and a movement is on foot, headed by Tony Denier, Jr., son of the old clown, to establish here a regularly organized Uncle Tom exchange to handle the Uncle Tom market, which is pretty active just now. For instance, last week an Uncle Tom manager bought a Simon Legree for \$35 and sold him again the same afternoon for \$40. At present the quotations are as follows: Uncle Toms, prime, \$60; fair, \$50; culls, \$40; Little Evans, prime, \$50; fair, \$45; culls, \$35; Legrees, prime, \$50; fair, \$40; culls, \$35; Marks, prime, \$45; fair, \$40; culls, \$35. By prime are meant those who can do a double in brass and take care of live stock; fair are those who only double in brass, while culls are merely actors.

That popular old Reuben, Uncle Josh Spruceby, entertained a large number of his admirers at the Alhambra last week, and yesterday he was followed by A Homespun Heart, from the pen of the famous heart dramatist, Hal Reid.

The Criterion reopened yesterday with Lincoln J. Carter as lessee, Ben Giroux as manager, and George W. Irish as treasurer. The attraction was a new play called A Husband on Salary. This should be surer than one on a percentage of the gross in these uncertain days.

Mr. Carter, by the way, is at work on his new play, Down Mobile, the big effect of which will be a startling fire scene. By the use of reflectors a wonderful illusion is produced. One night last week it was being tried on the Criterion stage. The glass doors in the front part of the house were closed, a passer-by saw the conflagration through the panes, and turned in an alarm of fire. In three minutes the theatre was surrounded by engines and hose carts. Mr. Carter told the Battalion Marshal how it happened and then he took him inside and repeated the effect for his benefit. "Gosh!" exclaimed the Marshal, "it's great; but the play won't last a week. That fire will chase every audience you have into the street." But Carter will chance it. He writes his melodramas with Carter's carmine ink.

The roof is now on the new Illinois Theatre and in a few days the scaffolding will be away from the front of the house.

Con T. Murphy's new play, The Gamekeeper, with Smith O'Brien in the leading role, will soon have its first production at Benton Harbor, Mich. Frank Moynihan and a number of the author's Chicago friends will go across the lake to see the play.

Matt. Berry, who handles Pain's fireworks exhibitions, may take the management of Katie Putnam in A Texas Steer next season.

Manager Milward Adams, of the Auditorium, who has been in Paris as one of the jury of theatrical awards, has returned to Chicago.

Hopkins' Theatre, thoroughly renovated, had a big opening last week with The Cherry Pickers. The same old patrons remain loyal, and it is likely that the mixture of stock company and vaudeville will be as popular as ever.

Richard Murphy writes to me from Pittsburgh that he has met Miss Lager and has sent her name to me for the subtitle album, and to the manager of Pabst's Milwaukee theatre for the purpose of making Miss Lager more famous.

The Diamond Breaker was succeeded over at the Bijou yesterday by Uncle Josh Spruceby, which takes the road next week.

"RIFF" HALL.

BOSTON.

Dullest Week of Year—Aldermen Again on Warpath—Reopening Dates.

(Special to The Mirror.)

BOSTON, Aug. 6.

This will be the dullest week of the year, for it is void of two of the Summer sources of amusement, the Tremont Theatre and the Columbia Theatre. The stock at the former closed on Saturday with Aristocracy, and Very Little Faust was kindly withdrawn on Friday at the Columbia, and the house was closed until Fall. There remains in the legitimate field only the Castle Square Theatre, where the attraction for this week is The Man from Mexico, with Walter Perkins as Fitzhugh, John T. Craven, Maude Odell, Hope Ross, and the others pleasantly cast. This is the piece that Mr. Perkins will take out on the road until Jerome is ready. Mrs. Pacheco's Incog, originally played by Charles Dickson, will follow Aug. 13.

Saturday night the Grand Opera House will open with Two Little Vagrants for the third consecutive time as its inaugural attraction. On August 20, Tennessee's Partner will open the Bowdoin Square. On Aug. 25, Neil Burgess will be seen at the Park in The County Fair for four or five weeks. The Museum will open on Aug. 27 with Roland Reed in A Modern Crusoe, the Tremont on the same evening will present The Dairy Farm, and the Boston will be held by James O'Neill probably the same week. The Hollis Street has not announced its opening date, and the Colonial Theatre (new) will not be ready before November. The first of September is the approximate date of opening for the Columbia.

Mr. Chamberlain will give The Cadet Girl in October as the first of his own productions, and will follow it with such notable presentations as The Messenger Boy, The Gay Gris-

ette, Morocco Bound, and The Harvest Moon. In addition to these pretentious pieces it is Mr. Chamberlain's intention to import intact the big bullets of the Empire and Alhambra theatres, London.

Several months ago the theatrical managers of this city had a clash with the Board of Aldermen relative to free tickets. The managers refused point blank to admit constituents of the aldermen promiscuously and the aldermen proposed to retaliate by raising the theatre licenses to an exorbitant figure. After some debate the matter was dropped, with the managers in control of the field. Last week the aldermen renewed the attack. It was proposed to make the fees \$1,000, \$500, and \$100, according to the theatre's class. The present fee is \$5. Meantime licenses were granted for six weeks, and the board adjourned to September, expecting that before that time the theatre managers will yield to their demands. The proposed classification is as follows: First class, license fee \$1,000—Boston, Park, Hollis Street, and Tremont theatres and Boston Museum. Second class, license fee \$500—Keith's Theatre, Columbia Theatre, Castle Square Theatre, Bowdoin Square Theatre, Grand Opera House. Third class, license fee \$100—Howard Athenaeum, New Grand Theatre, Nickelodeon, Palace Theatre, Lyceum Theatre, Austin and Stone's Museum.

The Transcript, commenting editorially on the situation, says with some spirit: "Without question, members of successive aldermanic boards have abused the courtesies extended to them by theatrical managers. They have used them to discharge political debts and strengthen political attachments, and now with this leverage removed they desire to get even with those who have withheld their former large privileges. We hope the managers will not surrender. There is more involved in this than the amount of the tax. The fight may be protracted, but if they are firm they will win, because the public are with them in their disgust over this rapacity and indecency, and if necessary the licensing power may be taken from the board and given to the Police Commissioners."

Our Regiment was played by the Hingham Players' Club, composed of society folk of Hingham and Jerusalem Road, at Hingham last Tuesday. The money was given to the Floating Hospital.

Al Sheehan, business-manager and treasurer of the Tremont Theatre, took unto himself a wife last Sunday and tried to keep it quiet. In just twenty-four hours the truth was out and it cost him at least half a week's salary to keep the crowd quiet.

William Seymour is soon due here to begin rehearsals for The Choir Invisible, which is to reopen the Park Theatre on Oct. 1.

Sol Smith Russell's name figures on the books of the Harbor and Land Commissioners, for he has been granted a license to build a pier and boat anchorage at Edgartown, Martha's Vineyard.

JAY BENTON.

ST. LOUIS.

Spencer Company's Success—Managers Test Sprinkler Law—Current Mills.

(Special to The Mirror.)

ST. LOUIS, Aug. 6.

The first appearance this season of the Spencer Opera company in grand opera at Uhrig's Cave last week was very successful. W. W. Hinshaw's Count Di Luna was easily the feature of the production of Il Trovatore; he is at his best in roles of this kind, and he even surpassed his triumphs of last season, where his good work with the Castle Square Opera company is so well remembered. Grace Van Studdiford's Leonore was a pleasant surprise to her friends. This was her first appearance in grand opera, and it must be said that she acquitted herself admirably. Mrs. Van Studdiford has improved very much since the opening of the Cave season. This week the company goes back to comic opera, offering Said Pasha with the following cast: Said Pasha, Arthur Britton; Hassan Bey, William Wade Hinshaw; Serano, Martin Paché; Badad, George Herbert; Nockey, William Steiger; Truedad, Thomas Hubbell; Rajah, Hal Clayton; Serena, Grace Van Studdiford; Alt, Nellie Braggins; Balah Sojah, Gertrude Lodge; Punja, Gertrude O'Neill; Semer, Della McNeill. Next week, triple bill.

Colonel Hopkins presented the best bill of the season last week at Forest Park Highlands, and consequently business was very large. Papinta, Troja and Cheviel, three of the favorites, are retained for this week. This was Troja's first appearance here in vaudeville and she was much pleased at her reception. The Juggling Johnsons made a wonderful hit in their marvelous club swinging act. Others on this week's bill, in addition to the above named, are: Howe, Wall and Walters, Chandler and McPherson, Fish and Quigg, Apollo, and Atlas.

1492 did not prove as good a drawing card the second week as its predecessors at Delmar Garden. This week Manager Gumpertz is offering The French Maid with the following cast: Admiral Sir Hercules Hawser, Will H. Sloan; The Maharajah of Pankapore, Paul Renard; Gen. Sir Drummond Fife, Ed. Chapman; Jack Brown, Ed. Begley; Paul Leguire, W. E. Browning; Mons. Camambert, Sherman Wade; Lieut. Harry Fife, Hubert Wilke; Willie Splint, David Abrahams; Dorothy Travers, Ruth White; Mme. Camambert, Lila Blow; Lady Hercules Hawser, Nera Rosa; Marie, Lillian Cooley; Susette, Ethel Jackson; Charles Brown, Alexander Clark. The Midway, that reminds one of that at the Chicago World's Fair, is becoming one of the great features of the Delmar. The steeplechase is also doing a big business.

The Suburban did its share of the business last week with minstrelsy and vaudeville. George Wilson, who is a great favorite at the Suburban, joined the company this week. The end men in the minstrel first part are Carroll Johnson, George Wilson, Fred. Warren and Riley Bryant. Al Blanchard is the inter-locutor. The second part entertainers are Wood and Sheppard, George Wilson, Carleton and Terre. The programme concludes with a local satire, by Frank Dumont, entitled The Lady Barbers.

Maurice Freeman is very much pleased with the business his company is doing at Koerner's Garden. The comedy put on last week, Turned Up, was as well presented as at any time it has been produced at the down-town houses. That old favorite, East Lynne, is the attraction this week. The cast: Archibald Carlyle, Maurice Freeman; Sir Francis Levison, Arthur Garrels; Lord Mount Severn, Taylor Carroll; Richard Hare, George Whitaker; Officer, Charles Sprague; Lady Isabel and Madam Vine, Nadine Winston; Barbara Hare, Caroline Morrison; Miss Carlyle, Anna Marie Schaefer; Joyce, Fannie Abbott; Little

Willie, Angela Wirfs. Next week Mr. Freeman will produce for the first time a comedy by a local author, entitled A Business Proposition.

James B. Donovan, manager of Manion's Park, reports good business at his South side resort. The following is his bill for this week: Howard and Alton, the Roberts Trio, Frank Gardner, Alino, E. C. Wateraver, Bonnie La Pearle, Boyd Sisters and the Donovans in a one-act comedy entitled Over the River, Charlie.

J. J. Liberman, press representative of Uhrig's Cave, gave a swimming party at Clark's Natatorium Friday night to the members of the Spencer Opera company and a few non-professional friends.

Charlie Elliott, manager of Hopkins' Theatre, Chicago, was in town for several days last week looking after Colonel Hopkins' interests at Forest Park Highlands.

Manager William Garen, of Havlin's, returned last week from his Eastern Summer trip. It is understood that Mr. Garen will have active management of the Grand as well as Havlin's during the coming season. Havlin's will be the first down-town house to open for the season, the date set being Aug. 19.

Harry L. Dewitt, a St. Louis boy, who was with Arthur Deming's Minstrels at Koerner's Garden last Summer, has resigned from the Elitch Garden Stock company, Denver, and is now with the Redmond Stock company at the Boyd Theatre, Omaha.

John H. Havlin, of Cincinnati, who is largely interested in Havlin's, Grand Imperial and Columbia theatres, was in town last week.

Johnnie Hoy, of the Delmar Stock company, left for New York last week.

Amorita, the dancer, after putting in two weeks at the Suburban and six weeks at the Delmar, left for New York Sunday.

Treasurer Joe Donegan, of the Standard Theatre, will spend the coming season in Kansas City officiating in a similar capacity for Colonel Butler at his new theatre there.

Colonel Hopkins returned from Chicago Saturday. He reports a very successful opening of his Chicago house for the season.

Patrick Short, manager of the Olympic Theatre, was fined \$25 in the Police Court Wednesday morning for failure to provide his playhouse with automatic fire sprinklers. He appealed from the decision of Judge Sidenor to the Court of Criminal Correction.

There were with Manager Short in the Police Court, all being represented by attorneys, Managers Frank Tate, of the Columbia; Sam Gumpertz, of the Imperial; William Garen, of Havlin's; James J. Butler, of the Standard; Arthur Geserech, of the Grand Opera House, and F. Menges of the Fourteenth Street Theatre.

The decision is the outcome of action brought against the theatres by the city attorney several months ago. At the time the action was brought Mayor Ziegenheim requested Judge Sidenor to refrain from imposing fines until the Summer months had passed, to give the managements of these houses time to alter their stages so as to admit the elaborate arrangement for an automatic sprinkler over the proscenium arch and the ceiling of the stage.

The managers of the houses have decided to make a test of the law, and to this end agreed that they would ask that one of their number be fined. The selection fell on Manager Short, who will next make his appearance in the Court of Criminal Correction.

J. A. NORTON.

PHILADELPHIA.

Keith Buys Fine Theatre Site—Opening Dates at the Playhouses—Cape May.

(Special to The Mirror.)

PHILADELPHIA, Aug. 6.

R. F. Keith, "Father of the continuous," is now the owner of the finest site in Philadelphia for a theatre, and will at once begin operations for building a playhouse that will surpass even his beautiful Boston house. As originally stated in THE MIRROR, the location is the familiar Baldwin Mansion, on Chestnut Street, between Eleventh and Twelfth streets. The property has a frontage of 118 feet, of which 40 feet will be used as an arcade, or entrance to the theatre, with one store on each side. Another feature, new to this city in connection with the theatre, will be a roof-garden. The entire site covers an area of 230 feet. It is planned to open the house in September, 1901. It is Mr. Keith's idea to acquire another uptown theatre. That will give him three houses here.

The present Keith's Theatre is playing to the largest Summer business in its history. Features for the week are J. K. Emmet and Lottie Gilson, Falke and Semon, Sam Lockhart's elephants, Henri French, Mazuz and Mazett, Fred. Brown, Murphy and Willard, the Glocks, Cecilia Four, John and Etta Gilroy, Way and Maitland, Klein and Clifton, Armstrong Brothers, and the biograph.

Gilmore's Auditorium, under the management of J. Bard Worrell, will open with a matinee, Aug. 11, with Devil's Auction. The Evil Eye follows, Aug. 20-25.

Forepaugh's Theatre, with the popular stock company, also will open with a matinee Aug. 11. The White Heather will be the bill. It is the play's first representation by a stock company.

The opening of the Trocadero will occur Aug. 11, with Mico's City Club.

The Lyceum Theatre, newly painted and decorated, starts the season Aug. 11 with The Little Egypt Burlesquers.

The National, under the management of Joseph and Howard Kelly, begins the season Aug. 11 with The Bowery After Dark. A Ward of France, 20-25. During the Summer this theatre has received many improvements. The stage and the dressing-rooms are new.

The People's opens Aug. 25.

The Kensington Theatre opens with a matinee on Labor Day, Sept. 3. T. W. Dinkin's Vagabonds appear. This house has received many needed improvements—a new gallery entrance, a new curtain, new chairs and new scenery.

The Grand Opera House and Park Theatre, under the management of the enterprising and successful Hashim Brothers, are in the hands of workmen, and when they open their seasons, Sept. 1, patrons will be surprised with the many changes made.

The open-air resorts are well patronized, the various attractions continuing unchanged. The Chestnut Street Theatre will probably open its season with the Rogers Brothers in Central Park, Sept. 3.

The openings of our other theatres are still uncertain.

John C. Murphy, advertising agent, and James E. Holson, treasurer, last season con-

nected with the Park Theatre, will be found at Gilmore's Auditorium the coming season.

Cape May Notes: William Castle, the once noted famous tenor, is summering here.—The Columbia Opera company at the Iron Pier, with Carlotta Gilman and Charles N. Holmes as the principal cards, with semi-weekly change of repertoire, is playing to improving business.—Sewell's Point Pavilion presents for next week a new company, with minstrelsy as the prominent feature. It is under the stage direction of Harry Daly. S. FERNBERGER.

BALTIMORE.

The Season Begins—Improvements at the Holiday Street—The Parks.

(Special to The Mirror.)

BALTIMORE, Aug. 6.

The Broadway Girls are the attraction at Kernan's Monumental Theatre this week. The company presents a very good olio and burlesque bill, and is quite up to date in its programme. Last week the Bon-Ton Burlesquers did an excellent business at the Monumental. This being the only theatre open in the city it is catching all the patronage of those who want to go to the theatre, no matter what the thermometer registers.

The Holiday Street Theatre will open Aug. 13 with A Romance of Coon Hollow. The entire house has been newly frescoed and decorated, and its patrons will be most agreeably surprised with the changes. Soft yellows and terra cottas enter largely into the color scheme. Lizzie Evans will be the star of the initial attraction, and this of itself insures a large attendance, as Miss Evans is a favorite at the Holiday.

Frank Bush, Maginley's Turner's Pickaninies, Caswell and Arnold, and Finkowsky are among those who participate in the vaudeville entertainment at Electric Park. Band concerts are given before and after the vaudeville performance. The music is of a high quality, and the audiences enjoy it.

Wilhelmina Van Dyke, female tenor, is the drawing card at Pabst Garden. She is assisted by Gertrude Miller, soprano.

The Female Military Band entertains the patrons of Kernan's Hollywood Park.

The American vitagraph is the mainstay at Riverview Park. The pictures are new and very entertaining, being judiciously selected. There are also band concerts and other amusements.

George Macomber is at home. James Young, Jr., is spending the Summer at his home in Baltimore County.

Frederick Paulding will be the guest in the city of Tunis F. Dean for a few days the early part of this week.

Extensive alterations are being made at the Lyceum Theatre. Mr. Chase, the new proprietor, has been in the city for several days superintending them.

Wells J. Hawks, business-manager of the Academy of Music, has spent most of the Summer at home, being extensively engaged in journalistic work. HAROLD RUTLEDGE.

CINCINNATI.

Old Favorites Appear at Chester Park—Opening Dates at the Theatres—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 6.

Those royal favorites, J. K. Murray and Clara Lane, made their appearance yesterday with the Chester Park Opera company in The Bohemian Girl, taking the roles of Devilhoof and Arline respectively. They were both greeted with many rounds of applause, and were in excellent voice. The attendance promises to be of the best this week, and Manager A. R. Gosling is to be warmly congratulated upon the success that has crowned his efforts.

In the Chester Park Vaudeville Theatre Foster and Williams have a farce called What Happened to Nobbs. They also have De Foe and Scott, North and Jasper, Henri Gaston, the Four Pickerts, and Baby Blanche.

Johnnie Carroll heads the bill at the Ludlow Lagoon this week, and associated with him are Howard and Bland, the Everett Trio, the Chappelle Sisters, and Brandon and Regine.

Between the attractions of music and fireworks the Zoo has been having a very successful Summer. Concerts are given Tuesday, Friday, and Sunday evenings.

The openings of the theatres are announced as follows: People's, Aug. 12; Heck's, Aug. 26; Columbia and Walnut, Sept. 2.

Herbert Cawthorne has been engaged to play the part of Peter Stuyvesant in The Burgomaster, taking the place of William Norris.

It is reported that J. B. Everham will not be connected with the Pike Stock company next season. WILLIAM SAMPSON.

ENGAGEMENTS.

Master Newton See, for the Cook-Church Stock company. J. J. Konauley, to go in advance of the same company.

John P. Kennedy, re-engaged to stage Hoyt's A Bunch of Keys and play Grimsey, opening at Yonkers on Sept. 1.

Evelyn Selbie, by W. E. Nankeville to play Jeannette Logan in Human Hearts (Eastern).

R. R. Neill, by Frank McKee for Mary Manning's support.

James Ashley, for juveniles with Creston Clarke.

Louise Blanchette, for Minty in The Dairy Farm for the rest of the Chicago run.

Henry West, John Fenton, Walter Chester, Charles Parsell, and Louise Randolph, for At the White Horse Tavern.

Mrs. Frederic de Belleville (Dorothy Chester), with Richard Mansfield.

Florence Weston, for Lucy in The Dairy Farm next season.

Walter Hale, for Captain Hodgman in Arizona.

Charles Gotthold, L. P. Hicks, James Devlin, Mary Myers, and Carolyn Whyte, with Roland Reed.

Leopold Fuenkenstein, with The Evil Eye.

J. C. Marlowe, for Chilo, and Adelaide Randall, for Acte, with E. J. Carpenter's Quo Vadis.

With Roe and Fenberg: Thaddeus Gray, L. C. Reeves, Oliver Bailey, Dick Gorman, and Nellie Leonard.

Tony West, re-engaged for Joel Whitbeck in The Dairy Farm.

Charles D. Herrman, for leads, and Vernon Somers, with Robert Downing.

W. V. Ranoux, for Siberia.

Lionel Clarke, for Caught in the Web.

Raymond Copp and Charles Guyer, for Le Voyage en Suisse.

Lillian Kingsbury, as leading woman with Robert Downing.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)
The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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AN ALDERMANIC REPRISAL.

THE Aldermen of Boston are again in evidence. Their interest in the theatre never flags, and if they cannot show that interest in one way, they manage to manifest it in another.

THE MIRROR has noted the assumption of the Boston Aldermen that the theatres in that city ought to be run largely for their particular benefit and behoof. For years Boston Aldermen were not satisfied when managers gave to them and to their families the run of the houses. The Aldermen recognized in the theatres a great factor for the conservation or the extension of their political popularity. They wished, in short, to "paper" the theatres for their own ends. The theatre managers were a negative quantity in the calculations of these Aldermen, who apparently assumed that the managers were really in the theatre business as a pastime or for their health, and that the fruits of the business belonged by right to the Aldermen. There is no record or suggestion that the Aldermen of Boston sought in a like manner to utilize the businesses of the butchers, the bakers and other industrious and useful tradesmen of that city, although the Aldermen would have had as good a warrant to distribute the stocks of the butchers, the bakers and other tradesmen among their henchmen as they had to distribute theatre tickets extorted from managers among those worthless.

There is little doubt that the Aldermen of Boston would have worked their eleemosynary scheme on the butchers, the bakers and other industrious tradesmen of that city if they could have done so. The butchers, the bakers and other tradesmen are made of sterner stuff, apparently, than goes into the composition of the average Boston theatre manager. In other words, the theatre managers of Boston probably have no one but themselves to blame for the impositions that in recent years have made the Boston Alderman, when mentioned in connection with the theatre, a notorious person. The managers originally established precedents in the giving of free admissions to this official gentry that have been seized upon by that gentry for abuse. Precedents are sometimes good things and at other times they are bad things. The precedent of a free ticket to a theatre is a bad thing, for it seldom can be overruled and it often leads to the injury of the manager responsible for it.

It will be remembered that last season the Boston managers, wearied by the unblushing impositions of the Boston Aldermen, entered into an agreement to limit the courtesies of their houses to those officials. Unless THE MIRROR is mistaken, there also was an attempt so to amend the law as to take the licensing of the theatres out of the hands of the Aldermen and vest that power in the Police Department. This attempt was not successful.

Now come the Aldermen, who have withheld the licenses of the Boston theatres for the ensuing year, with a proposition to greatly increase the license fees of the theatres, which fees in Boston heretofore have

been nominal. This proposition is in the nature of blackmail. It is characteristic of the Aldermen of Boston, and the press of Boston, irrespective of party affiliations, should so truly represent it to the people of that city as to cause the political interment of every Alderman associated with the "strike."

"PROVIDENCE AMONG ACTORS."

TAKING the case of a distinguished player who was stricken by illness and whose circumstances made it necessary for the Actors' Fund to render assistance, a newspaper of New York the other day preached a sermon on the "Providence of Actors," the real tenor of the homily being upon the improvidence of actors.

"There is something in the artistic temperament," said the writer, "inimical to worldly wisdom. The intoxication of public applause deadens the mind to care for the morrow. It is so hard to realize that a day will inevitably come when the artist is no longer the pet of the public, and when the income will surely dwindle to insignificance. The temptation to live in luxury, to ride in cabs rather than street cars, to eat of the fat of the land and drink of its milk, is hard to resist when the public shouts its bravos from the housetops and the managers bid in the market places for the actor's services." The article goes on to say, however, that it would be unjust to many "thoughtful, businesslike members of the dramatic profession" to assume from the cases of the improvident that all actors are "without a sense of their obligation to provide for their own old age," and the names of several actors that possess fortunes are given to correct the idea that the improvident may inspire.

There is truth in the statement that many actors neglect their opportunities to provide for the rainy day, as there is truth in the statement of the fortunate condition of other actors in whom the ability to make money and the ability to save money go hand in hand. But actors are much like other persons in their preference of cabs over street cars and in their love for good living, and they indulge themselves just as other persons do in these matters in accordance with their ability.

If there is a larger percentage of actors than of persons in other professions of equal reward that forget in the comforts or the luxuries of to-day the needs of the morrow, there are reasons for the fact that do not apply to persons in other walks of life. Among these reasons may be cited the uncertainties of engagement and the lack of permanent habitation, which are destructive of habits that might easily be formed and maintained under regular employment and permanency of residence. It is a wonder that actors as a mass are not affected to greater improvidence in the circumstances, and it is safe to say that any other class of persons would suffer utter demoralization of the habit of thrift if taken out of their regular environment and subjected to the changes and the hazards that characterize stage life. There is another characteristic of actors that always escapes the attention of essayists that write on the improvidence of the actor. That characteristic is benevolence—generosity. The actor's hand is ever open to the needs of others, and this in spite of frequent abuse of his kindness, and he is ever ready to give his services in addition to his money to aid in any cause that appeals to him. The actor, from the viewpoint of the domestic economist, no doubt has faults; but his faults are leavened by that chief of virtues, that cannot be found in like prominence in any other class of the community—charity.

A NEW KIND OF ROOF-GARDEN.

PROGRESSIVE churches continue to adopt ideas from theatrical sources. In Columbus, Ind., the Central Christian Church has a roof-garden among its other features, the suggestion originating with its pastor.

The scheme of this innovation in certain respects is an improvement upon the lofty hothouses of Summer vaudeville in this city. The garden is roofed over and storm shutters are available in case of need. There is a movable stage—"platform" it is called, presumably to appease conservative and old-fashioned members of the congregation—and the garden is used in warm weather for "services, social gatherings, and concerts."

The novelty of the plan has excited imitation in other cities, and churches both in St. Louis and Chicago already have begun work on similar lines. It is not likely that the entertainment provided by the projectors of this new style of roof resort can be less interesting than now furnished in the regular professional establishments, and it will possess the additional attraction of free admission.

THEATRE NOTES FROM PARIS.

James Horsa, who is now in Paris, writes to THE MIRROR as follows:

Things theatrical here are not very interesting at present. Most of the theatres are offering old plays, of which translations have been seen in the United States. This is hoped to attract the American visitors to the exposition. However, Sarah Bernhardt, who is presenting practically the only novelty, is doing the biggest business with L'Aiglon. Among the revivals on are Cyrano de Bergerac, Madame Sans Gene, Miss Heljett, and The Girl from Maxim's. A burlesque on The Girl from Maxim's, with a similar title, is being presented at a music hall directly opposite the Nouveaux Theatre, where the real "girl" is, and strangers do not know which is which.

John Philip Sousa is the real hit here. The Frenchmen have gone wild over him. As an instance: At the conclusion of the ceremonies attendant upon the presentation of the Lafayette Statue to France the officials of the French Government, accompanied by Sousa's Band, filed their way out of the carrousel of the Louvre. As President Loubet passed in front of where I was standing a number of Frenchmen yelled, "A bas Loubet!" Immediately after the President came Sousa, and the same persons that had just complimented their President so highly in the presence of strangers, cried "Vive le Sousa!"

In the prices of admission charged at the Paris theatres I notice a curious fact. Sarah Bernhardt and the Moulin Rouge are practically the two extremes of the theatrical business here. One can see Madame Bernhardt for as low as one franc, but cannot enter the Moulin Rouge for less than three.

At the Ambigu Les Deux Gosses, known in America as Two Little Vagrants, is being played. In front of the theatre is a large bill board announcing that Les Deux Gosses has been acted in every country in the world, and giving a list of the titles under which it has been played. They are as follows: France, Les Deux Gosses; Great Britain, The Two Vagabonds; United States, Two Little Vagrants; Germany, Die Zwei Kleinen; Italy, I Due Derelitti; Spain and South America, Los Dos Piletes; Portugal, Dous Garotos; Holland, De Twee Jongens; Belgium, De Twee Strat Jongens; Denmark, Sweden, and Norway, De Små Landsträpplare; Roumania, Copii Parasiti. There is also a Russian title that you'll have to imagine, for my pen can't do justice to it.

MUSIC NOTES.

The latest compositions by Louis Maurice are a romantic ballad, entitled "The Message of the Winds," a mazurka, a characteristic dance; and a new waltz, called "Two American Girls," dedicated to Marion Munro and Charlotte Bowes, of Syracuse.

The chorus of the Ocean Grove, N. J. Auditorium, trained by Professor Tall Esen Morgan to sing "The Messiah" on Aug. 10, struck last week when they learned that Frank Damrosch, instead of Professor Morgan, was going to conduct the oratorio. The woe probably will be overcome by arbitration.

The London season of the Maurice Grau Opera company closed on July 30. Mr. Grau went immediately to his home, Cresey, France, for a brief rest. The next American tour of the company will begin at Los Angeles, Cal., on Nov. 9.

Laura Millard, former prima donna of the Castle Square Opera company, who has been in Europe for the past year studying under Madame Marchesi, was one of the soloists at a reception to celebrate Dominion Day, given by Lord and Lady Strathcona on July 3 at the Royal Institute of Painters, London. Miss Millard sang a selection for which the cadenzas were specially written by Madame Marchesi. She may return to America this month, but her famous teacher urges her to remain until November at least.

Charles L. Young will sail to-morrow (Wednesday) for Paris to direct a series of concerts at the Exposition in September. George H. C. Ensworth and Mrs. F. A. Gardner will sing at these concerts. Other artists are now being selected in Europe by F. W. Blanchard, Mr. Young's representative. Manager Young expects to be abroad from six weeks to two months, visiting London and the chief cities of the Continent.

LETTERS TO THE EDITOR.

The Difference Explained.

New York, July 30, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Will you allow me a little space to say one thing about Mr. Frohman's press agent on the Sun newspaper? He should not cast a slur upon all the decent women in Mr. Frohman's forces who have been forced to play the "wanton creatures" he speaks of or be out of engagements and the good-will of Mr. Frohman.

Listen to Mr. File, with patience if you can. He says, in the Sunday Sun, that Maude Adams has won her way without having ever played one of the "wantons" in Mr. Frohman's dirty plays! What a mean sophist Mr. File is! Doesn't he know that Miss Adams has never once been requested to play a "wanton" by her manager? That she is protected from all shameful and shameless parts, while they are allotted to other women who must accept them or leave the stage? Mr. Frohman is not as careful of any woman in his employ as he is of Miss Maude Adams. Let Mr. File say what he pleases of Miss Adams' delicacy, but not at the expense of DECENT, BUT DEPENDENT, ACTRESSES.

A Pertinent Query.

New York, July 29, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The dramatic critic of the Sun has this in his prejudiced column to-day (Sunday): "Charles H. Hoyt has caused more laughter than any other American in stage-land. No one else has written so many farces that make audiences merry." How about Edward Harrigan?

Truly,
GEORGE FRIDEN.

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THE WOOING OF MRS. VAN COTT. By John Ernest McComb.

WESTWARD HO. By T. D. Bensley.

THAT ROLLING STONE.

That rolling stone for many a day
Went bounding on its headlong way;
In aimless, wild chaotic flight
It dashed along with all its might—
That rolling stone.

What started it? Ah, who can say!
For aught you know, good folk, it may
Be—mark you!—an aerolite—
That rolling stone.

Nay, stop! I will not lead astray—
Just hush, for pity's sake, I pray—
It fell from a far greater height,
It was a man's heart, with the right
Idea of Life once, *ai di me!*
That rolling stone!

DONALD ROBERTSON.

OBITUARY.

George B. Nichols, manager of the Club Theatre, Joplin, Mo., died at the University Hospital, Kansas City, July 25, of bladder trouble, for which he had just undergone an operation. Mr. Nichols was about forty years of age, and was born near Galveston, Texas. He was identified with the theatrical business in Galveston and Houston, and later at Montgomery, Ala. For some time he managed the Capital Theatre, Little Rock, Ark. From there he went to Springfield, Mo., and managed the Baldwin Theatre for several seasons. Three years ago he came to Joplin, and took charge of the Club Theatre, which he transformed into a successful playhouse. His generous heart and genial fellowship made him many friends. Mr. Nichols was a member of Joplin Lodge, No. 501, B. P. O. E., and also Joplin Camp, No. 3099, Modern Woodman of America. He left a wife and daughter. The remains were shipped to Montgomery, Ala., for interment.

Deennis Joseph O'Sullivan died of heart disease on July 28 at Stamford, Conn., aged fifty-five years. Born in Cork, Ireland, he came to this country in youth and was one of the first piano dealers and music publishers in St. Louis. He married Elizabeth Glover, daughter of Professor J. W. Glover, of Dublin, and his widow and six children survive, among them being Marie Glover-Miller and Kate Glover, both prominent in the music world.

James Dougherty (James Bernard) died in Newark, N. J., on Aug. 3, aged twenty-eight years, of paralysis. He had been connected with various vaudeville companies and was best known for his excellent imitations of the late J. W. Kelly.

Frank Herbert, died recently at Columbus, O., aged thirty-four, of bronchial trouble. He had been with Forepaugh's Circus as lithographer; with the Duquesne Theatre, Pittsburgh, and the Grand Opera House and the Great Southern, Columbus.

Jacob Fogel, brother of Colonel Burt G. Clark, died in this city July 29, of heart failure. Mr. Fogel was connected with the old Olympic and the Ben De Bar Opera House in St. Louis, Mo., in the early seventies.

Robert Valerga died at the home of his father, Bartholomew Valerga, in Oakland, Cal., on July 28, of pneumonia. He was prominent among the musicians of the Pacific Coast and came of a musical family.

William Julian, an acrobat, with Campbell Brothers' Circus, fell from a moving train near Redfield, S. D., July 28, and was killed. He left a wife and three children.

Mrs. Samuel Wank, daughter of George Kraus, was killed in a runaway accident at Long Branch, N. J., on Aug. 1. She was twenty-eight years of age.

Abbie L. Willey, widow of the late Charles H. Willey and mother of Suzette Willey, died on July 17 at Haverhill, Mass.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. E. S., Houghton, Mich.: Players and managers may be addressed in care of THE MIRROR.

E. H. S., Minneapolis.—Samuel French, 24 West Twenty-second Street, New York City, can supply the published plays of Arthur W. Pinero.

H. D., Havana, Cuba.—Professor X. La Motte Sage is not traveling this season. He may be addressed in care of the New York Institute of Science, Rochester, N. Y.

E. W. Phelps, Bridgeport, Conn.—Caroline Miskel Hoyt made her last appearance in New Haven at the Hyperion Theatre on May 27, 1897. Upon that occasion she impersonated Grace Holme in A Contented Woman.

A. T., Washington, D. C.: A letter directed to Eleanor Browning, care of THE DRAMATIC MIRROR, will be immediately forwarded to her. 2. Julia Marlowe is spending the Summer at Highmount, Ulster County, N. Y.

B. B., Anderson, Ind.—There will be stock companies in Cincinnati and Indianapolis next season, under the management of D. H. Hunt, whose address is Pike Opera House, Cincinnati. 2. Thirty-five dollars is about the average weekly salary in the line of work you mention.

MY RUSSELL, St. John, N. B.: Among the members of the Valentine Stock company are Meta Maynard, Kate Blincke, Annie Blincke, Mary Taylor, Beulah Watson, Helen Wilton, Edward R. Mawson, Robert Evans, Jack Webster, Edward Morrison, Charles Heming, Edward Whitty, and E. N. Leonard.

Born.

MUSTARD.—A daughter, to Mr. and Mrs. Fred Mustard, at Anderson, Ind., July 31.

Married.

EMMET-GILSON.—J. K. Emmet and Lottie Gilson, in Jersey City, N. J., on July 23.

HALL-COSTELLO.—Frank R. Hall and Miss Costello (Adgie), at Oakland, Cal., on July 26.

HOPKINS-THURSTON.—Ben Hopkins and Mona Thurston, in Memphis, Tenn.

LIVINGSTON-NEELSON.—Charles H. Livingston and Anna Nelson, at Greenwich, Conn., on Aug. 2.

PICKETT-SCHUMAN.—Charles Grant Pickett and Belle Schuman, in Boston, Mass., on July 23.

STANDING-BURTON.—Guy Standing and Blanche Burton, in Jersey City, N. J., on November 27, 1899.

STIRUM-TRAUBMANN.—Count John Samuel de Limburg Stirum and Agathe Traubmann, at Long Branch, N. J., on July 26.

THOMAS-HOLLINS.—George Hugh Thomas and Maud Fanny Hollins, in New York city, on July 31.

THOMPSON-MAY.—M. T. Thompson and Dolores May, in New York city, on Dec. 3, 1899.

Died.

DOUGHERTY.—James Dougherty (James Bernard), in Newark, N. J., on Aug. 3, of paralysis, aged 28 years.

FOGEL.—Jacob Fogel, in New York city, July 29, of heart failure.

HERBERT.—Frank Herbert, at Columbus, O., of bronchial trouble, aged 34 years.

JULIAN.—William Julian, near Redfield, S. D., July 28.

NICHOLS.—George B. Nichols, at Kansas City, Mo., July 25, aged 40 years, of bladder trouble.

O'SULLIVAN.—Daniel Joseph O'Sullivan, at Stamford, Conn., on July 28, of heart disease, aged 55 years.

VALERGA.—Robert Valerga, in Oakland, Cal., on July 28, of pneumonia.

WANK.—Mrs. Samuel Wank, daughter of George Kraus, at Long Branch, N. J., on Aug. 1, aged 28 years.

WILLEY.—Abbie L. Willey, widow of the late Charles H. Willey, and mother of Suzette Willey, died on July 17 at Haverhill, Mass.

THE USHER.



Robert Dunlap, the wealthy hatter who died suddenly last Friday, had quite a wide acquaintance among theatrical men. He was a frequent visitor to the Phoenix—the card club in the Knickerbocker Building, where certain managers consort—and his directorship in the Metropolitan Opera House brought him in contact with the business side of music.

Mr. Dunlap befriended a number of managers and aided over many a disastrous period for some of them with loans and gifts of money. Years ago he was induced to back a weekly newspaper conducted by "Dickie" Lingard's husband. Before he finished the experiment cost the backers more than \$200,000. He was also interested at one time in a London news agency.

He was fond of music, drama and pictures and he was a liberal patron of all three forms of art, although it does not appear that he had much technical knowledge of any of them. "Bob" Dunlap was prominent in his circle of friends, which numbered men conspicuous in several of the activities of metropolitan life.

Ethel Henry, the English actress who came here last season with Mrs. Langtry and who after a few nights was dismissed by the star, is suing in England for the salary due under her contract for the remainder of the American tour.

Miss Henry spent the Winter here in enforced idleness, but evidently she liked New York, for she writes *THE MIRROR* that she is coming back the end of this month, although she has not made any definite arrangements for professional work.

Miss Henry's mother will accompany her to this side, and they will go to Newport to spend a few weeks immediately after their arrival.

The removal of Charles H. Hoyt from the Hartford Retreat for the Insane last Wednesday has caused much relief to his friends. In his own home at Charlestown, under the best care, the playwright will be infinitely better off than in an asylum under forcible detention. Moreover, the conditions will be more favorable for recovery among the sympathetic and familiar surroundings of the place that he likes better than any other.

To George H. Dickinson, of Atlanta, Hoyt's old and loyal friend, is largely due the credit for saving him from premature confinement. Charlestown's people rallied to Mr. Dickinson's support, and assisted him in the court proceedings that brought about the release.

The Hartford Times, which has devoted considerable space to the Hoyt case, says: "Rumors have reached Mr. Dickinson that another attempt will be made by some New York people to gain control of Mr. Hoyt's person and property. It will be a hard fight, and it was stated to-day that some startling developments will be brought to light. There has been a great revolution of feeling in regard to the actions of Mr. Hoyt's partner, Frank McKee. It was at first believed he was to blame, solely, for the incarceration of Mr. Hoyt. This is not now believed to be true. It was said to-day that the whole trouble was started by men in New York who used Mr. McKee to push things for them. He did what he believed to be right. Mr. Hoyt's eccentricities, it is said, were told to these men by his late valet, whom he discharged some weeks ago. It is believed in a spirit of revenge he said many things not true."

At all events, Hoyt is now safe in his own home, under proper supervision and medical treatment, and this he owes chiefly to Mr. Dickinson, who, believing a wrong had been done, came North and began the vigorous action that has resulted so auspiciously.

Frank Mills, who is a Michigan boy, has steadily worked his way up since he went to London a couple of years ago to try his professional fortunes there.

Gifted with ambition, youth, good looks and talent, Mr. Mills has made excellent progress. The past season he has acted with Mrs. Patrick Campbell in *Magda*, *The Fantasticks* and *Pellens and Melisande*. So much is she pleased with his work she has promoted him to the post of leading man, succeeding Forbes Robertson.

In this new capacity Mr. Mills will tour with Mrs. Campbell, beginning this month, and will return with her in October to London for the rest of the season.

Already the first notes of the new season are sounding. Several companies have begun rehearsing, and during the next two weeks

every stage and hall in town will be occupied by these preliminaries.

Political rehearsals are in progress, too, and about the same time that the theatrical season opens the Presidential contest will be under full blast. Such managers as are able to shape their own routes under existing conditions have laid them out with a view to avoiding those sections where the political battle will rage fiercest, while others will defer beginning until at least half of the campaign is passed.

At best a Presidential election interferes seriously with theatrical business, especially in cities of the second class, and managers will heave a sigh of profound relief when it's over.

I hear that a well-known star meditates a production of Sudermann's *Johannes* next season. It is a strong but gloomy play of fine literary quality, having four powerful roles in John the Baptist, Herod, Herodias, and Salome.

This play made quite a stir when it was acted originally in Germany with Joseph Kainz in the name part and Agnes Sorma as the princess who danced for his head.

Johannes is a work of art, and is not to be mentioned in the same breath with tawdry spectacular melodramas of the Ben-Hur order, whose supposedly "religious" flavor has pleased the fancy of what somebody in England has aptly denominated "the non-conformist public." Nevertheless, it is doubtful if *Johannes* possesses the elements that make a play popular, but its production, if adequate, will unquestionably gratify the appreciative few whose wants naturally are so seldom considered by managers.

The Baldwin property on Chestnut Street, Philadelphia, has been bought by B. F. Keith, who will build thereon a fine theatre. The assertion, therefore, frequently made in the Quaker City that the project of a theatre on the site in question was "all wind" is disproved.

The new theatre will not be completed until a year from next September. It will be a costly structure, and will outshine Keith's Theatre in Boston. It will be devoted, of course, to continuous vaudeville.

Mr. Keith will also have a new theatre up-town in this city within a year. Under the terms of his personal agreement with F. F. Proctor, precedent to the formation of the Vaudeville Managers' Association, it was understood that he should have two theatres in New York and no more.

A resident of Bloomington, Ill., writes me as follows:

Your article on ticket speculators recalls to my mind an experience in New York last Summer. It was during the run of a musical comedy at a Broadway theatre. I strolled there one evening about 7.30 and asked at the box-office for a seat well down in front, and, if possible, on the aisle. I was given a characteristic laugh and informed that there was nothing left for that night. At the same time the lobby and sidewalk in front were crowded with speculators, offering seats in any part of the house.

Through *THE MIRROR* and from other sources I had heard something in regard to the methods of certain New York theatres, so I walked down Broadway until a few minutes after eight, when I returned to the theatre and again asked for a seat. This time I was given a ticket that called for one of the best seats in the house, on the aisle, three rows from the stage. At this time but one or two speculators were in evidence. A few evenings later I found the same conditions existing at another New York theatre.

A few attractions, like Irving, Bernhardt, etc., may stimulate speculation in seats, but for the regular performances the speculator could not live without the assistance of the manager. This evil does not exist in other cities, and it is quite beyond comprehension why New York theatregoers allow themselves to be continually robbed in this way.

The prices at the first-class New York theatres are already 33 1/3 per cent. higher than the same attractions play for elsewhere, so why should the patrons be willing to pay still more than that for their amusements? With the sort of managers you have in New York apparently the only remedy lies with the people who patronize the theatres.

My correspondent is quite right. There is no reason or excuse for ticket speculation, which thrives in New York and is practically unknown in other American cities. It could not exist here except that some managers profit by it, and that there is a large element among our playgoers that have more money than brains.

SAID TO THE MIRROR.

BLANCHE CHAPMAN.—"Kindly correct the statement that I have been engaged for the American Theatre Stock company. It is a mistake."

W. E. PETERS.—"Not in fifteen years has Arkansas known prospects so good for a heavy crop. Companies playing the State this Fall will find it in a prosperous condition, and should enjoy excellent business."

AL. G. FIELDS.—"I have been greatly annoyed by a person who is going about representing himself to be the advance agent of my minstrel company. The fellow changes his name as often as he does his abiding place, but the description given of him is that he is a middle-aged, seedy-looking chap, whose chief object in life at present appears to be exchanging alleged complimentary tickets for my performance for drinks. He was first heard of at Delaware, O., where he went under the name of Baker. Later he operated at Marion, O., where he distributed alleged 'cards of admission signed J. S. Davies.' No such man is in my employ."

AMONG THE DRAMATISTS.

Russ W. has written a new five-act drama, entitled *Paulson*.
Claude Sarras, author of *The Prisoner of Spain*, has completed a Scandinavian American comedy in four acts, entitled *Old Paulson*.

THE SHIPMAN BROTHERS' ENTERPRISES.

Those theatrical wisecracks that declare that "Shakespeare doesn't pay," and that "what the people want is up-to-date farce-comedy with plenty of specialties," must have been rather surprised last season when they noticed in the correspondence columns of *THE MIRROR* reports of the large business being done by a certain company that was presenting Shakespearean repertoire through Canada and the Eastern States.

It was just such advice as this that the Shipman brothers—Ernest, Fred and Joseph—the managers of the company referred to, received when they made known their intention of undertaking the venture. But the Shipmans had ideas of their own as to what "the people" wanted. They believed that there were, in every town worth playing, enough theatregoers that would attend a Shakespearean play that was capably acted and adequately mounted to make such an enterprise profitable. The success that they have met has proven the correctness of their belief. And this success has been an artistic as well as a pecuniary one. Not only was the business large, but audiences were pleased; the critics gave unqualified praise to the performances, and in the short space of two years the Shipmans established a reputation for excellent productions, honesty of business methods, and managerial ability. The coming season they are enlarging their field, and will send out three companies at first, with more to follow.

For the past week the Shipman brothers have been in New York engaging players and attending to other details in connection with their enterprises. The brothers are all young men, natives of Canada, and brimful of energy. In fact, the word "hustlers" describes them exactly.

The other day a *MIRROR* man had a short talk with Ernest Shipman, which is set down here to show what push and ability can accomplish.

"We have been interested in the amusement business for eight years," said Mr. Shipman, "but up to three years ago we confined ourselves to the lyceum field, managing lecturers and like attractions. The season before last we launched Shipman's Lyceum company, presenting Shakespearean and other classical plays. An early and disastrous end was predicted for our enterprise, but the persons that patronizingly pitied us then are now congratulating us and saying that they foresaw our success."

"During its first season the Lyceum company toured through Western Canada and the Northwestern United States, and were received everywhere in a manner that was extremely gratifying to us. Last season the company toured Eastern Canada, New England and the Maritime Provinces and won still greater success. In many towns we broke the house records for attendance, our receipts exceeding those of some of the big American companies. At Charlottetown, Prince Edward Island, the takings were \$500, and at St. John's, N. F., we made a profit of \$2,000 in two weeks. The company's feature bill was *The Merchant of Venice*, and *Othello*, *Hamlet*, *As You Like It*, *Richieu* and *Faust* were also presented."

"Now I do not think that any manager who put out a Shakespearean company would achieve similar results. We consider that the methods we have employed have been potent factors in our success. In the first place, we engage capable, reliable players, selecting them for their actual ability rather than for their reputation. Then we pay all due attention to mounting and costuming, so that nothing shall be wanting in the completeness of the productions. But our strong card is the advance work that we attend to personally. Instead of depending solely on paper and press matter, we make it a point to call on prominent citizens in each town we play, and inform them regarding our company and its merits, assuring them that the performances would be in every respect worthy of their patronage. In this way we interest persons that otherwise might not attend, believing they would see merely a commonplace company. Our advance sale through this system is invariably large, the houses as a rule being practically sold out before the company's arrival."

"For the coming season we shall manage four companies. We have secured the sole rights for two years to *A Cavalier of France*, in which Louis James toured successfully, and will send it on the road in September, playing Canada until after the Presidential election, and then coming into the Eastern and Central States. We also hold the Canadian rights to *The Prisoner of Zenda*, the season of which company will also open in September. The Lyceum company will begin its third season about Dec. 15, touring in *Hamlet* or *As You Like It*. In January we will produce a new drama, now being written for us by a Canadian playwright. It will deal with the South African war, and we intend to engage for it several Canadians that have seen service in South Africa. This production will tour Canada, and undoubtedly will be a great drawing card. The personnel of all our companies will be of the usual high standard, and complete outfits of scenery will be carried. We intend to maintain the reputation that the name of Shipman has established."

Characteristic of Mr. Shipman was his answer to *THE MIRROR*'s question: "Do you consider that the prospects are for good business next season?"

"We'll make good business," replied Mr. Shipman, "whether the prospects are good or not."

CUES.

Robert B. Mantell was due to arrive in Boston yesterday from Europe.

A. H. Canby proposes to engage an American company to play *A Parlor Match* in London.

Clara Lee and Grace Douglas Carroll, late of the International Concert and Grand Opera company, sailed on July 31 for London, where they will remain for the Winter months.

Herbert Cawthorn has been secured to play the title-role in *The Burgomaster* at the Dearborn, Chicago, for the rest of the Summer.

Mrs. Robert Elliott was overcome by the heat in Broadway one day last week. Mr. Elliott sent her to the Catskills, where the mountain air has helped her to a quick recovery.

Emil Hoch arrived from abroad last Wednesday.

Hal King, manager of *A Rag Time Reception*, has bought an automobile and is enjoying the new purchase with his family at his home, Rome, N. Y.

Caught in the Web began rehearsals yesterday. It will open at the People's Theatre, Philadelphia, on Aug. 25.

Mabel Bouton is ill at the Presbyterian Hospital, this city.

PERSONAL.



O'NEILL.—James O'Neill spent a couple of days in the city last week, giving sittings to a photographer and relinquishing himself to the attentions of the costumer. Mr. O'Neill is enjoying the vacation at his New London cottage. The superb new revival of *Monte Cristo* which will be made the coming season under the Lyceum company's management will soon elicit his entire attention.

LYCEUM.—Lotta Luthlum is enjoying a wide range of parts in the stock company at Her Majesty's Theatre, Montreal, including *Sapho* and *Madame Sans Gene*.

CLARETIE.—A Paris cable states that Jules Claretie has resigned the directorship of the Comedie-Francaise. This is said to be the result of the feud that has been in progress for some time between M. Claretie and M. Le Bary, one of the societaires of the Comedie-Francaise. M. Claretie's resignation will take effect Oct. 1.

CLARKE.—Mr. and Mrs. Harry Corson Clarke returned to town on Sunday after a few weeks' rest at Oakland Beach, R. I. Mr. Clarke will complete final details for the production of his new comedy, *What Did Tomkins Do?* before leaving next week for Chicago to begin rehearsals.

HANLEY.—Mrs. M. W. Hanley (Marietta Ravel) has inherited \$10,000 as one of three heirs to the fortune left by her great-aunt in France. Mrs. Hanley, who is well remembered as one of the famous Ravel family of pantomimists, retired from the stage several years ago.

YEAMANS.—The rumor that Annie Yeamans has signed with Rich and Harris for next season is unfounded. She is under contract with the Broadhurst Brothers to originate the role of Mrs. Dooley in the new farce, *The House that Jack Built*.

STANDING—BURTON.—Guy Standing and Blanche Burton announced last week that they were married in Jersey City, N. J., on Nov. 27, 1899.

DREW.—John Drew is the final choice for the title-role of the dramatization of "Richard Carvel," in which he will open at the Empire Theatre on Sept. 11.

HOLLINS.—Maud Hollins and George Hugh Thomas, non-professional, were married in this city on July 31.

BERNHARDT—COQUELIN.—Sarah Bernhardt, Constant Coquelin, and their company will leave Paris on Nov. 10 for New York.

CLARKE.—Creston Clarke and Adelaide Prince will open their season at Atlantic City on Sept. 3.

WILSON.—Mr. and Mrs. Francis Wilson and their daughter, Frances, were entertained by Mrs. Leon Vincent at Chautauqua, N. Y., last week. Mr. Wilson lectured about the late Eugene Field for the Chautauquans, and became a member of the Chautauqua Literary and Scientific Circle.

WALSH.—Blanche Walsh will sail from Europe, homeward bound, on Aug. 11.

MANSFIELD.—Richard Mansfield will begin rehearsals this week for his revival of *King Henry V.* announced for the Garden Theatre on Oct. 1.

FLORENCE.—Katherine Florence will play Mary Blake in *David Harum* with William H. Crane during the coming season.

ELLISER.—Effie Ellisler has been engaged to play the title part in *Barbara Frietchie*, originated by Julia Marlowe.

RUSSELL.—Lillian Russell, while automobiling near Far Rockaway on July 30, ran over a large Newfoundland dog. For a wonder the vehicle was not upset, and the fair singer got away with only a little fright.

HOPPER.—De Wolf Hopper, driving near Saratoga last week, came upon a rural Sunday school picnic. The abundant good nature of the irrepressible Hopper at once asserted himself and, anchoring his team, he alighted and gave the country youngsters an entertainment that would have cost a much more considerable money.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Manning) returned to town last week after their hunting trip in the Rocky Mountains, and are having many interesting yarns to tell about the big game out there.

MAYER.—Joseph Mayer, who for a long time impressed and Christus in the Oberammergau Passion Play, has been chosen as mayor of Oberammergau.

A CHAT WITH ALBERT G. EAVES.

Manhattan Borough.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed Sat., June 2.

PARK (385 Fulton St.), Closed.

HYDE & HEIMAN'S (360-382 Adams St.), Closed Mon.

NOVELTY (Driggs Ave. and South 4th St.), Closed Mon. May 7.

GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.

PAYTON (Lee Ave., opposite Taylor St.), Now Being Rebuilt.

UNIQUE (194-196 Grand St.), Closed Sat., June 16.

CRITICISM (Grand Ave. and Fulton St.), Closed.

STANDARD (100 1/2 Bedford St.), Closed Sat., April 28.

STAR (201-207 Jay St., nr. Fulton St.), Closed Sat., June 16.

EMPIRE (101 1/2 South 4th St.), Closed Mon., May 7.

COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 7.

GAYETY (Broadway and Middleton St.), Closed Sun. May 20.

LYCEUM (Montrose Ave. and Leonard St.), Closed Sat. May 20.

BLOND (Smith and Livingston Sts.), Closed Sat., May 19.

MONTAUK (365-367 Fulton St.), Closed Sat., June 2.

MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun. May 13.

ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Fully Organized and Debevoise St.—New Building.

Third Avenue—The Tide of Life.

Dan Gillette	Frank Kilday
Richard Stoddard	Edgar Murray
Henry Holladay	John D. Murray
Judge Morley	Phil McCarthy
Hank Lott	Joseph M. Wickes
Pretzel Pete	Billy Bowers
Jack Foley	W. K. Healy
Officer O'Flynn	John Redl
Marion Reading	Jack W. Caulfield
Bill	Chris
Bileen	May E. Conrad
Hannah Green	Connie Thompson
Cud	Lida Richards

Frank Kibday made the character of Dan sufficiently brutal to contrast well with the conventionally heroic Captain Richard Stoddard of Edgac Murray. Jerome Kewan acted ill-nery Holland satisfactorily. Phil McCarthy was a sufficiently dignified Judge Morley, and the other male characters were in fairly good hands.

Cecil Johnson played Jill with agility, enthusiasm and more earnestness than one might reasonably expect in such a part. May E. Charned was an attractive Helen in appearance, and her acting was graceful and earnest. Several members of the company put forward specialties that were more or less diverting. Next week, *Pinkie Round*.

A MEMORY OF ANOTHER TIME.

NEW OPERATIC SCHOOL.

Incorporation papers were issued at Albany last Friday to the American School of Opera, capital, \$500,000, which will be established immediately in this city. The incorporators are W. G. Stewart, Ben Teal, and S. C. Bennett, and the directors are the three incorporators, William H. McDonald and A. Y. Cornell. Two floors in the Carnegie Building have been secured for the school. The course will cover two years, and the tuition fee will be \$400 a year. In the senior year the students will rehearse grand and light operas, and will appear publicly in a series of matinee performances. Henry W. Savage, Francis Wilson, Rudolph Aronson, and the Bostonians are named as patrons of the new school.

CHARLES H. HOYT RELEASED.

I do not find that the physician in this case used either fraud, deceit or compulsion. I found a patient of Dr. Dunn, with whom he associated, suffering from mental disorder and permitted to go at large without restraint.

LITIGATION ABOUT THE LITTLE MINISTER.

Mr. Frohman, in speaking of the matter, has said that Mr. Barrie's book and Mr. Barrie's play are very different things, and has contended that he owns the rights to the play as made by Mr. Barrie.

THE "INTERNATIONAL DRAMA" FRAUD.

"L. M. Bloomer, editor," was the name signed to the "critic's credentials" issued by the fraudulent paper, and touring manager will do well to watch for such credentials if presented on the road.

FRANK MILLS ADVANCED.

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AMONG THE AMATEURS.

AMONG THE AMATEURS.

Pupils of Mrs. Erving Winslow's school presented at Concord, Mass., on July 28 on the law of "Wayside," Nathaniel Hawthorne's old home Edmond Rostand's Romantic Lovers, the car including Mary Hinman, James Sturges, Charlie Winslow, Frank Jackson, the Misses High, Messrs. Richards, Hayward, Pulsifer, and Scull.

THE STOCK COMPANIES.

At the Star Theatre, Buffalo, July 30, Sylvester Maguire's Criterion Stock company produced a new play, entitled *Me and Mother*, written by Langdon McCormick, author of *Toll Gate Inn*. It is a melodrama of the 'Way Down East' and *Blue Jeans* type, containing much of the clever character drawing of rural types of the former and many sensational features fully as good as the stirring climaxes found in Joseph Arthur's successful play. *Me and Mother* scored a complete success, all the Buffalo papers speaking highly of it and predicting a big pecuniary success for the play on the road, when it goes out under the joint management of John R. Stirling, of the Star Theatre, and Sylvester Maguire. The members of the Criterion Stock company all made individual hits. Joseph Kilgour was seen in the leading role of Jim Dudley, the village blacksmith and county sheriff, and was enthusiastically received. Anne Sutherland and Laura Nelson Hall made hits in their respective roles, and Messrs. Greenleaf, Cooper, Friend, Valentine, Hackett, Weldon, and Miss Russell and Miss Schovell all had good parts and were warmly greeted by the large audience. Mr. McCormick, the author, appeared in one of the leading roles and scored heavily. The business for the week was the largest of the season. This week is the last of the company's season and the play will be John Hare's version of *Caste*. The company has been a complete success, both artistically and pecuniarily, and many requests are being made for its return next summer.

The Lyceum Theatre Stock company, of Rochester, N. Y., appeared to excellent advantage last week in *Carmen*. Jessie Bonstelle in the leading role was very effective, especially in the stronger scenes. The role of Don José was played in an admirable manner by Orrin Johnson, who carries these romantic parts with a graceful ease and naturalness that proclaim him an actor of rare ability and intelligence. Everett King played Escamillo as if he were a real toreador. Mr. Lewis gave a most artistic performance of the little *Blazo*. The other parts were well taken by A. H. Stuart, Messrs. Morrison, Hutchinson, Haak and Musson, and Misses Cowgill, Wycherly, Ring and Macomber. The play was handsomely staged, especially the third act, the weird camp scene being made more effective by Miss Bonstelle's acting with the cards. Large audiences.

The Shubert Stock company in Rochester will close its summer season of fifteen weeks Aug. 11. The season has been highly successful, artistically and pecuniarily, and the individual members of the company have made many friends in the city. The bill last week was *Held By the Enemy*, and it proved one of the strongest drawing cards of the season. The play was splendidly mounted and well cast. Ralph Cummings as Colonel Prescott gave a quiet, artistic performance, and James Cooper scored heavily as the spy. Neil Florence gave a dignified and masterly performance of Surgeon Fielding, and Henry Shumer furnished the comedy in the role of the war correspondent, Henry Bean. Blanche Douglas was as charming and captivating as ever in the part of Susan. This week the season closes with *Eagle's Nest*.

Blanche Douglas, of the Shubert Stock company, Rochester, achieved one of the hits of the season last week as Wilbur's Anne in *The Girl I Left Behind Me*. Her work in other characters has been of a high order.

Bartley McCullum's Stock company won a notable success in The New South at McCullum's Theatre, Cape Cottage, Portland, Me., last week. Several members of the company added materially to their popularity with the Portland theatregoers through their artistic impersonations. Manager McCullum provided most elaborate stage settings and gave his personal attention to the rehearsals. May Hosmer was credited with giving the most artistic impersonation of the season in the role of Georgia Gwynne, and her costumes aroused the highest admiration. Robert Wayne won new laurels in the role of Captain Harry Ford. John Armstrong gave a capital performance of General Hewston Gwynne. Thomas Reynolds and Beatrice Ingram were successful in the comedy parts, and John Martin gave a remarkably good portrayal of Sampson. Earle Ryder, Lynn Pratt, Augusta True and Genevieve Reynolds also attracted the favorable attention of the critics. Mr. McCullum was out of the cast last week, the production of *Sutton Vane's* and Arthur Shirley's new melodrama, *The Voice of the Bell*, to be given this week, requiring his entire attention. Stephen Wright is to play the leading role in this production, which will be the first time the play has been presented on any American stage.

As Lieutenant Frank Redlow in *Shenandoah* Lynn Pratt added another to his many successes with the McCullum Stock company.

True S. James and A. D. Richardson have joined the McCullum Stock company.

Virginia Drew Trescott, who recently closed a successful engagement with the Alcazar Stock company, San Francisco, is in New York for a brief stay. She made the journey from California by way of the Isthmus, stopping en route at a number of ports, where she was entertained pleasantly by friends in the consular service. Miss Trescott has been engaged to play leading heavies with the Meffert-Eagle Stock company, Louisville, Ky., and will depart for that city early in September.

Last week the Salisbury Stock company, Milwaukee, made an elaborate production of *A Virginia Courtship*. All of the colonial costumes worn in W. H. Crane's production were secured by special arrangement with Joseph Brooks, Mr. Crane's manager. Selene Johnson, who was the leading woman last year with Mr. Crane, supervised the stage and directed the rehearsals, besides playing *Constance*. Bart W. Wallace, specially engaged, made a hit in Crane's part of Major Fairfax. Aubrey Boucault, Leighton Leigh, De Witt Jennings and Osborn Seale were the picturesque colonial dresses with becoming grace. Basil West played the overseer, John Daly Murphy was the main gamekeeper, and Townsend Walsh was Sam, the old slave. Frances Desmonde made a charming Prue, while Louise Ripley, Freda Gallick and Lydia Dickson gave individual studies in Virginia femininity. The production was notable for the historical fidelity of the stage settings. Every piece of furniture and every drapery belonged strictly to the period. The last act, showing *Lovers' Gate* in the Thicket, was made especially effective by the use of real trees and shrubs. Osborn Seale was responsible for the artistic

mounting of the play, and Manager Brown, in recognition of his services, has appointed him stage-manager for the four final weeks.

Myra Jefferson played the part of Mrs. Colt with the Thalhouser company on very short notice last week, Edith Evelyn, who was assigned the part, being taken ill suddenly.

Albert Morrison has been engaged as light comedian of the Thalhouser Stock company.

Lee Baker has been engaged to play the heavy roles with the Thalhouser company.

The Lyceum Theatre, Atlanta, Ga., has been leased by Coley Anderson, who will make stock production his policy. The theatre will be in a circuit, including also houses in Nashville and Memphis, Tenn., and Birmingham, Ala., between which four stock companies will alternate the coming season.

Suit has been brought in San Francisco against T. Daniel Frawley, manager of the Frawley Stock company, by the Doris Amusement Company and Louis Harrison, of New York, for \$9,000, alleged to be due as royalty for *In Paradise*, which it is claimed Mr. Frawley produced without the plaintiffs' authority. An injunction to prevent Mr. Frawley from producing the play again is also asked for.

In the Alcazar Stock company production of *Romeo and Juliet* at San Francisco, July 30, Florence Roberts played Juliet; White Whittlesey, Romeo; Edwin T. Emery, Mercutio; George P. Webster, Tybalt; Theodore Roberts, Friar Laurence; Frank Cotter, Capulet; Clarence Montaine, the apothecary, and Marie Howe the Nurse.

Robert Wayne has been engaged as leading man of the Meffert-Eagle Stock company, Louisville, Ky. Other engagements for the same company are Esther Lyon, Ada Levick, Frank N. Kendrick and Robert McWade, Jr.

Eva Wescott, who was specially engaged for the Castle Square Theatre Stock company, Boston, scored a strong hit as Dorothy Dunbar in *Northern Lights*. Every Boston paper complimented her on her work.

E. Carl Hand, musical director and Walter McCauley, treasurer, have closed an eight weeks' engagement with Elroy's Stock company, at Bar Harbor, Me.

The stock company at the Tremont Theatre, Boston, wound up its summer season there on Saturday night, Aug. 4, with Bronson Howard's *Aristocracy*. The performance was excellent. The stock company put its best work into this powerful play, and the intimacy with lines and the snap and unison of movement were noteworthy. The part of Jefferson Stockton fitted Mr. J. H. Gilmour like a glove, and he gave the best acting he has done in the engagement of eight weeks. He was manly, convincing and withal careful; effective without recourse to ranting. Florence Rockwell as Diana Stockton, brought out all the possibilities of the part, which are none too varied, and won sympathy in a character which has little in it to appeal to an audience. Miss Rockwell intuitively strikes the right note always, and therein lies her promise of future greatness. William Hazeltine, as the villainous Prince Petrosky, read his lines with great care and was very effective in the third act, when Stockton confronts him with the damning evidence of his despicable motives and acts. Gus C. Weinburg, as the Duke of Vigny-Volante, was capital, as volatile as a Frenchman himself. Cordelia MacDonald, as Virginia Stockton, was womanly. Mary Sanders, as "Tenny" Lawrence, was vivacious, personified, and the others were acceptable. Managers Gilmour and Rodriguez took the stock company to Providence Sunday, opening at the Opera House there yesterday with *Aristocracy* for Aug. 6-8, and *Ours* Aug. 9-11. Camille will follow.

The Dorothy Lewis Stock company closed a very successful season at the Grand Opera House, Atlanta, Ga., on Aug. 4 in *Nancy and Company*. Miss Lewis did not appear in all the pieces, but made a distinct hit in those that she did, carrying the honors as Elizabeth in *In Mizoura*. Benjamin Johnson, Harry Glazier, William G. Beckwith, Robert Leeland, Vail DeVernon, and Emma Butler became great favorites during their stay here. William Dills deserves credit for his many beautiful stage settings.

The week of July 23 *The Idlers* was presented by the Gem Theatre Stock company, Peak's Island, Me., in the usual effective manner. The serious vein that pervades this pretty Lyceum Theatre success proved an interesting contrast to the farcical comedies that preceded it. Willis Granger made a capital Mark Cross. His acting was marked with an intelligence and reserve that were highly effective. Sir John Harding, as played by Richard Bennett, was a polished and refined piece of work. George Osbourne gave us another artistic characterization in General Merryweather, and George Osbourne, Jr., was good as Bennett. Teresa Maxwell made a fine Lady Harding, and Myrtle May, Carrie Clarke Ward, and Eugenia Hayden added to a smooth, even, and delightful production.

There will be a number of changes in the Valentine Stock company next season. Edward R. Mawson and Charles Fleming, who have been associated with the organization for the past two years, retired Saturday, Aug. 4, and left for this city. Edward Morrison will leave at the end of the summer tour to join Julia Marlowe for the winter. Anne Blanche, manager of the company, will go to New York this week to engage people. The summer season has been very successful and will continue till Aug. 18. This week, at St. Paul, Minn., Young Mrs. Winthrop and Lady Windemere's Fan are the bills. The company will produce *The Masqueraders*, *Peaceful Valley*, and *The Private Secretary* before the season closes.

The Thalhouser company gave an elaborate scene and costume production of *A Soldier of the Empire* at the Academy, Milwaukee, last week. The business, particularly at the matinee, was a pleasant surprise even to Manager Thalhouser, who had looked for only ordinary results. In spite of some weaknesses in the plot and the development of the story, the play has abundant dash and action, and events are brought about too rapidly to permit of much time for critical attention to details of dramatic construction. It affords opportunity for rich and striking costumes and some pretty stage setting, and several of

the parts are full of those elements that make them desirable to players. Eugene Moore duplicated the success he made as D'Artagnan in a role making the same sort of requirements, and John M. Sainpolis in a part almost as good was equally effective. The cast included William Yerance, R. C. Chamberlin, Donald Bowles, Eva Taylor, Zella Pauldi Sears, Antoinette Walker and Edith Evelyn. Julia Blane has decided to seek her fortunes in New York and left Milwaukee July 31. Few players have ever become more popular with the Milwaukee public, and the hundreds here who regret her departure are still trusting that she may better herself by this move. Donald Bowles leaves Aug. 13 for New York. Already the matinee girls are preparing to mourn his loss. New engagements for the Thalhouser company's forthcoming winter season include Edith Evelyn, to continue as second woman, Edgar Baume for juveniles, Lee Baker for heavies, Albert J. Morrison for light comedy, Verne Castro as ingenue, and Kate Woods Fiske as character woman. The remainder of the company will stay intact.

Arthur Maitland, who has been playing leads with the Bond Stock company, Albany, N. Y., has resigned from that organization in order to enjoy a week's rest before beginning rehearsals of *Horatio Drake* in *The Christian*.

The Giffen Stock company closed its season July 28 at Petersburg, Va.

A MOMENT WITH ELEANOR MERRON.

Eleanor Merron, the authoress of and chief actress in *The Dairy Farm*, returned to New York last week looking as happy and healthy as do the lithographs of her used to advertise her rural comedy.

"If you want to see a contented woman, look at me," she said cordially to a *Mirror* man, who called upon her last Saturday. "I have been in harness since the fourth of last August, when I came to New York to begin rehearsing *The Dairy Farm*. We opened a month later and I have played forty-seven weeks without missing a performance. The company will continue at the Great Northern, Chicago, for two weeks more, making the season forty-nine weeks. The play has been an artistic success everywhere, and, with the exception of the three weeks before Christmas, a financial success as well.

"Chicago went *Dairy Farm* mad. We went there to play four weeks, but when we close we will have played there thirteen weeks, and would stay longer but for the necessity of filling dates made long ago. Thirteen seems to be my lucky number. My name contains thirteen letters; Mr. Wallick and I, with the working crew, went to Chicago on a sleeper numbered thirteen; we opened there on May 13, and the run is to last thirteen weeks.

"We have been compelled to add three extra matinees in the final week. The demand for seats was so great. That makes a matinee every day but Monday. The company cheerfully consented, even before they knew they were to receive extra salary for the additional performances. I never saw a company so enthusiastic; one and all have worked for me, and with me, as though the play had been their own. It is quite remarkable that of the seven women who played in the piece originally, only one change has been made during the entire season. Otherwise the cast has been the same up to about three weeks ago, when we began sending the members of the company away for short vacations before opening in Boston, on Aug. 27. All but one are re-engaged.

"The demand for *The Dairy Farm* has made it advisable to send out two companies next season. They will be of equal strength—one to go East, one West; one opening in Boston and the other in Detroit. They are likely to exchange territory at any time. We have divided the original company as nearly as possible between the two. The new members have all been rehearsed under my direction; have played from one to three weeks with the original company, one at a time, and have proved entirely equal to the parts assigned. New scenery, properties and effects have been made for both companies.

"Mr. Wallick is so well satisfied with the result of the season's work that he will devote himself wholly to these two companies until about Christmas, when we expect to make a new production. He has given me a generous share of the profits, and the terms for next season, as well as the prospect, are beyond my most sanguine hopes.

"Tired? No. How can anybody be tired who is making fame and money? I have been asked what are the elements of such a success as mine. I can only speak for myself. First, write a play that the public wants; then, honesty of purpose, judgment, and industry. Attend to your own business yourself, and the public will do the rest. Did you ever hear of the old darkey who was asked if he believed in prayer? He said it was all according to the way you prayed. 'Dis ole nigger prayed an' prayed to de Lord to send him a good fat chicken, but no chicken come. Den I changed 'round an' I prayed de Lord to send dis ole nigger to de good fat chicken, an' it was tended to 'fore sun-up next mornin'."

A DUCOLIC BENEFIT.

The player colonists of Sayville, L. I., who have long lamented the fact that the town is without a theatre, opera house or even a hall, gave a benefit performance, Aug. 1, to aid the Sayville Hose Company's Opera House Building Fund. The entertainment was given at the Patchogue Lyceum, and local interest had been aroused to such a degree that the house was sold out and the sum of \$750 was realized. Those who took part in the capital programme were Jessie Bonchill, George W. Monroe, Ben N. Jerome, Amy Forslund, Matthews and Harris, Dorothy Drew, Sealey and West, Myrtle Tressider, James F. Hoey and Ryan and Richmond. Howard S. Webster was the stage-manager, Ben M. Jerome the musical director, and James P. Colton the general manager.

After the performance a clambake was given in the hose house in honor of the players, and they all were made honorary members of Hose Company No. 1. Upon receiving her badge Miss Bonchill issued a challenge to her fellow women and women for a race with horse-carts. It was taken up by George W. Monroe, who between seasons is an active member of the Sayville fire department. Despite his training, however, he was defeated in the race by Miss Bonchill.

Ground will be broken in October for the new theatre, which is to have a seating capacity of eight hundred and will be fitted with all of the conveniences possible in a village play-house.

PROFESSIONAL DOINGS.



Joseph De Grasse, whose likeness appears above, is a young actor who is fast coming to the front. Although but twenty-seven years of age, Mr. De Grasse has a style and finish in his work that are seen in many only at their prime. He has taken every advantage of his nine years' experience in support of many legitimate stars. He has also headed his own company, playing leading Shakespearean roles, and his performance of Hamlet at the Grand Opera House, Boston, was highly commended by critics and public. Mr. De Grasse has a striking personality, a strong face and a pleasing voice, and is earnest. To prove he has talent it is enough to say that he is to be starred during the coming season in *Ernest and Fred Shipman's* production of *Espy Williams*. A candidate of France, for which they have secured some rights.

The Village Postmaster will begin its season on Sept. 2 in Providence, R. I.

Members of the Duquesne Garden Opera company, Pittsburg, presented a loving cup on Aug. 2 to the firemen, whose house adjoins the garden and with whom the entire company were great friends. J. K. Murray made the presentation speech. Mr. Murray and Clara Lane have gone to Cincinnati for an engagement of eight weeks at Chester Park before beginning their tour in *The Highwayman*.

A. F. Heineman, manager of the New Memorial Opera House, at Valparaiso, Ind., is visiting Ed R. Salter, of the Broadhurst Brothers' forces, in this city.

Henry Greenwall, of the Greenwall Theatrical Circuit, has taken possession of the American Theatre, and has put a force of painters to work redecorating the lobbies and offices. The new dramatic stock company has been completely reorganized, and will begin rehearsing the opening play, *The Great Ruby*, on Aug. 11. The season will open Sept. 1.

Manager A. F. Heineman, of the New Memorial Opera House, Valparaiso, Ind., has come to town to look attractions. He says that business in Valparaiso is booming, and that new factories now building there will add to the city's population and increase receipts at his house.

Rehearsals for the Harry Glazier Three Musketeers company will begin at the Great Northern Theatre, Chicago, on Aug. 15. Vail De Vernon has been retained as Miladi, Blanche Stoddard as the Queen, and J. P. Barrett as the Cardinal.

Fritz Thayer is enjoying a pleasant summer season as general press representative of Gentry's Dog and Pony Show (No. 3), which is doing immense business in New England. Fritz's press achievements are surprising the Downeasters, not to mention the dogs and ponies.

Mr. and Mrs. S. G. Lyon (Bonnie Goodwin) and their daughter, Marie, sailed on Aug. 4 for Paris.

The Byrne Brothers' Eight Bells company are rehearsing at Norwich, Conn., and number thirty people, including John F. Byrne, Andrew Byrne, James Byrne, M. J. Byrne, Charles F. McCarthy, Harry E. Baker, Zeno and Ardell, Clayton Sisters, the Martelles, the Six Waltons, Florine and Marnelle, Charles H. Wozen, Maud McCarthy, Henry Leitner, Billie Golden, James A. Harris, Henry Kamman, Billy Dale, Jack Keenan, Miran R. Pitts, and Sam Fisher. The season will open on Aug. 29 and will extend to June, when *Eight Bells* will open in Buffalo at the Pan American Exposition for a run. W. E. Flack continues as manager.

The Ethel Byfyrn company will open at Nanticoke, Pa., on Sept. 3. Virginia Goodwin has been engaged as leading lady and Arthur Evans as leading man and stage director, Inez Adams for general business, and Harry Rubb as agent.

Thomas A. Wise, who is to originate the leading role in *The House that Jack Built*, will arrive in New York from England next Sunday.

The Broadhurst Brothers' *What Happened to Jones and Why Smith Left Home* companies will begin rehearsals Aug. 15.

Alberta Gallatin was among the passengers on the *Marquette* that reached New York from Europe yesterday.

James W. Bankson has been ill in Montreal with typhoid fever, but he has successfully passed the crisis of the disease and will soon be convalescent. Just before he was stricken Mr. Bankson replaced Lawrence Hanley at short notice as D'Artagnan in *The Three Musketeers* at Her Majesty's Theatre and made a genuine success in the part.

J. B. and A. D. Blanton, managers of the Capital Theatre at Frankfort, Ky., are in the city for a short stay.

Mary Hampton was injured while riding a horse the other day in Denver, and the physicians fear that she will not be able to appear in *The Great Ruby* at the opening of the American Theatre Stock company in this city.

Lord and Lady Francis Hope (May Yohs) arrived in town on July 31 from Australia. Lady Hope received many offers to play here, but she declined to do so.

Edna May has closed in London a contract to appear in Berlin at a salary of nearly \$1,000 a week.

Frank L. Perley, manager of the Allen Nielsen opera company, returned from Europe last week, and has gone to his country place near Boston for a few days.

Mrs. Kate Noel made her American professional debut in a concert at the Newport, R. I., Casino on Aug. 4. She was assisted by John Bergen, Carl Schlegel, Corinna Walsh and Isabelle McCall. Abroad she has scored successfully as "Mlle. Kati de Noet."

Marion Abbott has been so successful with her violet farm on Long Island this summer that she will probably continue the enterprise regularly in the future. She sent violet daily to New York and Newport, and her profits each month were about \$100, it is said.

Frank Douglas, who will begin on Aug. 29 at Manhattan, N. Y., in *The Amer*. After his engagement at the Beach he will start on a tour that will embrace every State in the Union except Idaho, probably the most extensive tour ever undertaken by a comic opera company of such size and importance. The season will cover forty weeks.

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" Palace.
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At Proctor's 23d St. Theatre last week, and it was a Success; to be Emphatic, it was

A HIT.

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WILLIAMS' OWN SPECIALTY
CO. for next season.



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Presenting the only real rural act in Vaudeville with Special Scenery...

"Dan and Dolly Mann's quaint sketch, Mandy, is one of the most realistic bits of 'Rube' character work ever seen at the Howard. The make up, dialect and mannerisms are perfect."—Boston Post.

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In the big singing and dancing vaudeville act,

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The Southern Singer.

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DOLAN AND LENHARR

A HIGH-TONED BURGLAR.

IN VAUDEVILLE.

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ARTHUR HALL

Oh, Lordy, but I'se jess dying
ter eat cheese wid dat White Rat
bunch.

MR. and MRS.

Arthur Sidman

Aug. 6, 18, 30, Atlantic City (Resting). Aug. 25, Keith's, Philadelphia (Working). Sept. 3, Keith's, Boston (Still working). Sept. 10, Keith's, Providence (More work). Sept. 15, Keith's, N. Y. (Will be used to work by this time and won't mind it).

Spring 1901. Production of Mr. Sidman's Pastoral Play—65 People—Complete Scenic Equipment.

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Miss Remington is one of the few women in vaudeville who are naturally funny and are really appropriately described as comedienne. Her versatility in imitation of various types of character, her infectious style of humor and her vivacity and "ginger" would carry to success even a less well constructed act. Mr. Hines contributes his full share to the general merriment, and earned his meed of applause.—Providence News.

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Chappelle Sisters

At Liberty Next Season.

LAGOON, CINCINNATI, AUG 3.

TOLEDO BEE, July 30, 1900.—The Chappelle Sisters manage to break away from the old and beaten paths in acrobatic dancing and give some enjoyable stuff. They are graceful and have a catchy turn.
TOLEDO NEWS, Aug. 1, 1900.—Among the attractions, the leading one of the Farm Theatre this week is the Chappelle sisters, whose singing is unusually good, and acrobatic dancing pretty, novel, graceful and of pleasing personality, which gives added interest to their act.
TOLEDO BEE, July 31, 1900.—The greatest attraction of the Farm Theatre this week, and one that attracts universal praise, is the Chappelle sisters. In their acrobatic dancing act, the sisters have been seen in the city several times, and in every case have made big hits with their audiences. They are favorites and their appearance is greeted with great applause. Patrons of the "Farm" who have witnessed their graceful dance and listened to the sweet songs have sung their praises, and the appearance of the sisters is looked for eagerly.
TOLEDO BLADE, July 30, 1900.—The Chappelle sisters did some acrobatic dancing that was highly appreciated.

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THE GREAT BALLAD SINGER.

This act, now in its 2d week, has set all Chicago talking.

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August 6—Keith's, New York City.

August 13—Keith's, Philadelphia, Pa.

August 20—Keith's, Boston, Mass.

August 27—Keith's, Providence, R. I.

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An act that proves itself a draw, something new, and now being secured by Managers for next season. Regards to the person doing a little bit off the top of this act, he needs it.

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This week,

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JOSEPH HART and CARRIE DE MAR

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Wanted, to complete the
ROWE-KING
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Presenting the beautiful and gifted young actress,
MISS GRACE G. HARRINGTON,
in a magnificent repertoire of Metropolitan
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Woman for general business, with child; man for
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Rehearsals start Aug. 22, at Worcester, Mass.
LEONARD ROWE, Manager.
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OPEN TIME.
WATSON, LYNN, MASS
Best 3-Night Stand in New England.
Sept. 12, 14, 15. Dec. 20, 21, 22.
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Mar. 4, 5, 6 week 11. April 4, 5, 6, 11, 12, 13.
WANT AN OPENING ATTRACTION, 4 DAYS.
Aug. 25, 27, 28, 29. Sure Money.
Address **W. B. WATSON.**

WANTED.
A strong attraction to open the
EMPIRE THEATRE,
Holyoke, Mass.,
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A few more open dates in Jan., Feb. and
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SCENIC ARTIST.
J. P. CAHILL, Gen. Theatre,
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New Theatre
Ground floor. Seats 900. Scenery by Sea-
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ing population 1,500. Open time for first-
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WANTED—High-class attraction for open-
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George Chennell, whose road experience should in-
crease the proper handling of this attraction. The play
is said to be full of bright dialogue and novel situa-
tions, and above the average farce-comedy in point
of merit. A strong company has been engaged to sup-
port the stars.

John Flood, late leading man of the Lyceum The-
atre Stock, Baltimore, Grand Opera House, Kansas
City, with N. C. Goodwin and others, with each
of which he won success, will consider offers from the
best companies only for next season.

Lew H. Carroll and Maude Eklston, two versatile
performers with a fetching style and double spe-
cialty, invite offers from farce, vaudeville and bur-
lesque attractions.

The well-known farce, *Johnny on the Spot*, will
again be launched next season with William Ryder
at the helm. Better and more elaborate production
is promised than heretofore. Good people with clever
specialties are still wanted. Manager Ryder's office
is located at 523 Seymour Street, Syracuse, N. Y.

There is a new theatre in Kirksville, Mo. It is a
ground floor house, seats 900; the scenery is by Sea-
man and Landis. The town has a population of
10,000. Manager F. M. Harrington wants an attrac-
tion to open the house in October.

An open air attraction is wanted by the manage-
ment of the county fair that is to be held at Clark-
sburg, W. Va., on Sept. 3, 4, 5 and 6. Communi-
cations should be addressed to T. T. Wallis, President.

The Watson, at Lynn, Mass., is considered an ex-
cellent three-night stand. The management is on the
lookout for an A1 opening attraction.

G. B. Bumell's theatres at Bridgeport and New
Haven, Conn., have always been classed among the
money getters. The season at Bridgeport will open
week of Aug. 27, while New Haven will begin to en-
ertain theatrically on Sept. 3. Strong openers are
wanted at both of these places.

The Schiller Stock company will begin rehearsals
at Pittsfield, Mass., Aug. 11. The following royalty
plays have been arranged for: *Woe of Tennessee*,
The Great Brooklyn Handicap, *A Daughter's Secret*,
Life, *The Red, White and Blue*, and *A Soldier of the*
Empire.

Garland Gaden and Laura Terrain (Mrs. Gaden), hav-
ing leased their Summer home at Freeport, L. I.,
to Colonel Dixon, have returned to New York, where
they will remain until the opening of the season.
They have not settled definitely for next season and
may be addressed at 154 East Thirty-third Street.

Seymour A. Rose, formerly leading man of the
Northern Stock, Chicago, and late of Hearts A-
float, has arrived in the city yesterday in quest of
something respectable for next season.

The West Texas Fair will be held at Abilene Sept.
25 to 29. Attractions of every description are wanted
for these dates. Special privileges and other infor-
mation can be secured by addressing Henry James,
Abilene, Texas.

Helmi Reimer, who has played the character and
costumed business with William Collier for several sea-
sons, is disengaged, and may be addressed at 25 West
Nineteenth Street.

STAGE LIGHTING.
The Universal Stage Lighting Company of New
York is deserving of praise for its achievements in
connection with most of the best productions and
here last season. A remarkable and highly applauded
bit of its work was that seen in *Madame Butterfly*.
Usually this department of the theatre is forgotten
or lightly passed over by the critic. This, however,
was not the case in the reviews of *Madame But-
terfly*. The wonderful color-changing effects used in
that play were produced by a patent process of silk
screens, the result of long study and experience in
the management of the Universal Company. The ef-
fects used in the King of the Nibelungen and *The*
Magic Flame produced at the Metropolitan Opera House
by the Grau Opera company, were also due to this
company. The rainbows, water colors, lightning
clouds and other effects were admitted to be unex-
celled.

WEBB CITY'S NEW THEATRE.
The new Ridge Theatre at Webb City, Mo., now
being built by Frank F. McCall, at a cost of \$40,000,
will be completed and ready for its opening pro-
duction on Sept. 15. The theatre will seat 1,200,
located in a strategic position, fronting 175, and is being
furnished, both inside and out, with the most com-
fortable, up-to-date and modern equipment. It is 30 feet, 61
feet to the main floor, and 22 feet to the fly and
looms. Webb City is a beautiful town, has a
population of 10,000, and is said to be among
the best of the new resorts in the West.

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Pop. 400. Electricity. Good attractions only. Break
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New Theatre in city of 5,000. Seating capacity 700; steam,
electricity and gas. Play only three attractions per
month. Write for open time. Strong attraction wanted
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CONN.—PUTNAM.

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Now in course of construction. Will be ready for
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Electricity, gas, steam heat, improved opera chairs.
Size of stage 70 x 60 feet. Everything modern and
first-class. Now booking for 1900-1901. Want a first-
class company for Thanksgiving Night.

RICHARD GORMAN, Mgr.

CONN.—TORRINGTON.

Union Theatre

Population 15,000. Electric lighting and steam heat-
ing. Seating capacity 1,200.

VOLKMAN BROS., Mgrs.

FLA.—KEY WEST.

San Carlos Opera House

Population 2,500. Improved and renovated. Best
show town in Florida. Seating 1,000. Now booking
Q. CHARLES BELL, Mgr., P. O. Box 306.

GA.—AMERICUS.

Glover's Opera House

Only Opera House in this city. UNDER NEW
MANAGEMENT. and now booking for season 1900-
1901. All contracts must be signed by us, and all com-
munications should be addressed to us (not to Opera
House).

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Under new management. Now booking 1900-1901.
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LOUIS J. SEYBOLD, Mgr.

ILL.—METROPOLIS.

McCartney's Music Hall

Under new management. Now booking for 1900-1901.

BERT H. FRITTS, Mgr.

ILL.—SYCAMORE.

Ward's Opera House

Wanted, one-night stands only. Rep. shows and
cheap prices—Nitt!

CLIFFE & SINGER, Mgrs.

ILL.—WOODSTOCK.

City Opera House

Seating capacity 800. Good attractions wanted for Nov. 25.

LENNERS & JONES, Mgrs.

KAN.—HERINGTON.

Herington Opera House

Best House in Central Kansas. Pop. 200.

L. H. RIDDLE, Mgr.

KAN.—LEAVENWORTH.

Opera House

(Formerly the Crawford Grand.)
UNDER NEW MANAGEMENT. Standard attractions,
and only three shows a week, wanted. Contracts made
by any other person are invalid. To secure dates they
must be signed by me.

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MASS.—HYDE PARK.

French's New Opera House

Modern equipment. S. C. 700. Good companies only,
booked.

LEROY J. FRENCH, Mgr.

MASS.—QUINCY.

Quincy Music Hall

Closed out by fire March 18. Now rebuilding with
larger stage, better scenery and improvements through out.

B. KING, Acting Mgr.

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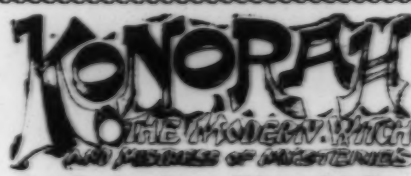
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